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HAMILTON'S
CATECHISM
OF
THE ORGAN.

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HAMILTON'S

HISTORICAL, DESCRIPTIVE, AND PRACTICAL

CATECHISM

OF

THE ORGAN,

DEDICATED TO HIS FRIEND

A. LE JEUNE, ESQ.

ORGANIST OF THE METROPOLITAN CATHOLIC CHAPEL,
MOORFIELDS,
CHORUS-MASTER OF THE ITALIAN OPERA, ETC. ETC.

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PREFACE.

In the following little work, the Author has endeavoured to give a concise history and description of the *organ;* and to subjoin such practical hints relative to the nature of the different stops, the manner of blending and combining them, the use of the pedals, the mode of accompanying voices in psalm-singing, and other sacred music, &c. &c. as he hopes will be found useful to the amateur organ-player. He has also added a description of the principal organs in and about London, as well as of those recently erected at Birmingham, York Minster, &c.

He cannot conclude without taking this opportunity of returning thanks to those gentlemen who, in one way or other, have kindly furnished him with much of the information contained in the sub-

sequent pages. He shall merely enumerate Messrs. Le Jeune and R. Nottingham, organists; and Messrs. Bevington and Gray, organ-builders; to the latter gentleman in particular, he is indebted for many valuable hints, and for the loan of a truly magnificent work on organ-building by Dom Bedos de Celles, a Benedictine Monk, published by order and at the expense of the French Government.

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HAMILTON'S CATECHISM

OF

THE ORGAN.

Chap I.

History of the Organ.

Of all musical instruments the *organ* is the largest, the most complicated, the most harmonious, and the most capable of producing an almost endless variety of combinations and effects.

It may be called the king of instruments, as it imitates and includes them all. Hence, a place has been universally assigned to it in our churches, as being, from its unquestionable superiority, the instrument most suitable to the majesty of divine worship.

Q. Does the organ lay claim to any very remote antiquity ?

A. The term *organ* was by the ancients applied generally to any musical instrument, and even to

concerts formed by several persons singing at the same time.

Subsequently, ancient authors speak of two kinds of organs, the *hydraulic* and the *pneumatic*. The invention of the former is attributed to Ctesibius, a celebrated mathematician of Alexandria, who lived about one hundred and twenty years before Christ.

Of the nature of the hydraulic or *water organ* little or nothing is known, notwithstanding there is still extant a description of one by *Vitruvius*, the celebrated architect. Several attempts to construct instruments of this kind have been made at various times, but with little success.

Of the invention of the *pneumatic* organ, or that played by wind, little more is known than of that of the former species. St. Augustin, in the fifth century, speaks of large organs with bellows, as then existing in several Greek churches.

It appears that, after the invasion of the Barbarians, the use of the organ was unknown in the west of Europe, down to the memorable epoch when the Greek emperor Constantine Copronymus sent an organ as a present to king Pepin: this was about the year 757. The manner in which authors of that period speak of this organ, and of another

which, about 812, Charlemagne received from the emperor Constantine Curoplates, proves that these instruments were regarded as of recent invention, or at least that nothing of the kind was known throughout the whole extent of the French empire.

Q. When does the organ appear to have been first generally introduced into the church ?

A. The first organ with bellows, of which we have any very certain knowledge, was the one placed by the emperor Louis le Debonnaire in the church of Aix-la-chapelle.

The ingenious mechanic who presided at its construction formed many pupils, who erected organs similar to it in other German churches; so that, within thirty or forty years after the death of Louis le Debonnaire, Germany was able to supply Rome with both organs and organ-builders. This is demonstrated by a letter from Pope John VIII, addressed to Annon, Bishop of Frisingen in Upper Bavaria. This pope was elected in 872, and died in 882. "We beg of you" says he, "to send us the best organ you can procure, with an artist capable of managing it, and adapting it to the modulations requisite to the perfect performance of our music." From Rome the art of constructing organs speedily spread into the rest of Italy.

The organ was introduced into England sooner than into France, though the precise period is not known. Some verses by Woolstan, a monk of Westminster, in praise of Elfage, Bishop of that place in the middle of the twelfth century, shew that there was at that time an organ of considerable magnitude in Westminster Abbey. This organ is said to have contained four hundred pipes, which required, to inflate them, twenty pair of bellows, worked by seventy men.

The first organ in France of which there is any certain knowledge, does not go back farther than the twelfth century. There was then one in the church of the Abbey of Fecamp. From the short description of it, which Baudri, Archbishop of Dol, gives, in writing to the religious members of that Abbey, it appears that it was an organ with bellows like those of the present day.

Q. Can the improvements which must have gradually been introduced into the organ be traced and ascribed to their inventors?

A. It is to be regretted that we have no means of doing this, as the names of the artists, who by their inventions and improvements have contributed to the perfection of this noble instrument, are for the most part utterly unknown.

The first pipes were made of reeds; afterwards, for the sake of greater durability, they were constructed of wood, brass, and other metals; as tin, gold, silver, copper, &c.

The distribution of organ pipes into different stops, and the diversification of these stops, was not well understood till the fifteenth century. About this time we first find mention made of thirty-two feet, sixteen feet, eight feet, four feet pipes; and of the principal, Nasard or twelfth, and mixture stops, as also of the trumpet and vox humane.

The *regal* was invented prior to any other reed stops; but it was very imperfect. The *Cremona* came after it; then the *Hautboy* and *Bassoon*. These stops are of German invention, though, in the manufactory of them, the French seem to have had the superiority as to quality. All the above stops were contained in an organ at Gothingen, built in the fifteenth century, and which was still in existence in 1615.

The first rows of keys did not comprise more than from eight or nine to thirteen keys in diatonic succession; they were each six inches long and five or six broad, and so difficult to press down, that

they were played upon by blows of the fist. The ancient organ of the cathedral of Magdeburg had sixteen keys, each three inches broad.

The chromatic scale on the organ was not completed till about the thirteenth century. The first organ of the kind was built at Venice, in the church of St. Saviour: its compass was only two octaves.

A German, called Bernhard, a clever musician at Venice, was the first who increased the number of stops, and invented the pedals.

During the civil wars which immediately preceded the restoration of Charles II, most of the organs throughout England were destroyed; some in the intemperance of fanaticism, others for the purpose of melting down their pipes to supply the contending parties with bullets.

When a regular church service was again established, there survived only four organ-builders in England: Preston of York, Loosemore of Exeter, Thamar of Peterborough, and R. Dallans of London. As these makers were insufficient to supply the organs immediately wanted for the cathedrals and parish churches, several foreign artists were induced to come over and settle here by the temptation of a premium. Among these were Bernhard Schmidt,

a German, commonly called *Father Smith*, and his two nephews; and Harris, a Frenchman, with his son.

Schmidt built the organ now in the Temple, that at St. Paul's Cathedral, &c. &c. Harris erected those in the churches of St. Mary Axe, St. Brides, &c. &c.

To these succeeded Schreider, Byfield, Jordan, Bridge, Parker, Green, Hancock, Holland, Schnetzler, &c. By one or other of these makers, most of the old organs in our cathedrals and parish churches were erected.

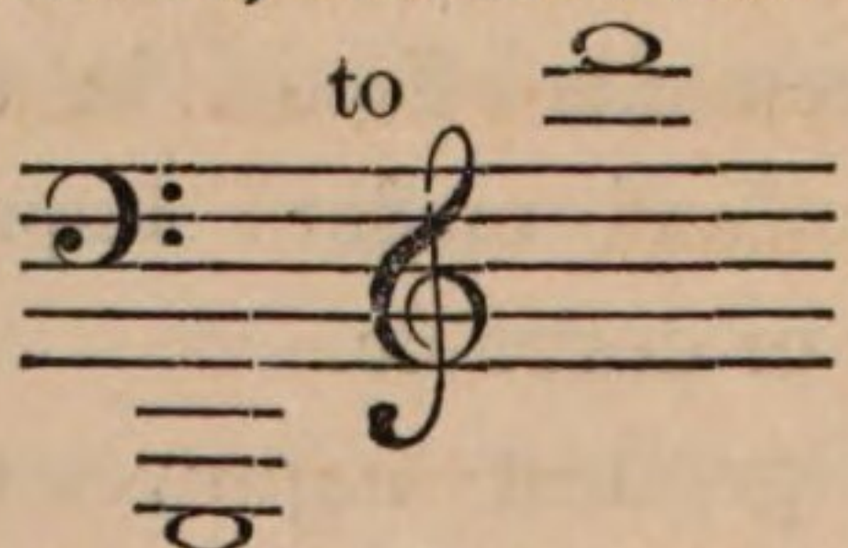
The above makers were followed by Allen, Avery, Bevington, Bishop, Davis, Elliot, England, Flight and Robson, Gray, Hill, Lincoln, Russell, &c. &c. Some of whom, or members of their families, are distinguished organ builders at the present time. By these all the organs erected within the last forty or fifty years were constructed; and such alterations and enlargements effected in the old instruments, as time and modern improvements had made necessary or desirable.

One of the greatest improvements in organ building is the *swell*. It is supposed to have been invented in this country by a German, about 1760. Next to the swell in importance was the introduc-

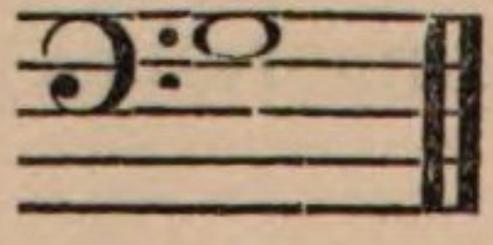
tion of pedals. To these improvements may be added, though of minor importance, the introduction of *horizontal bellows* with their feeders, Venetian shades to the swell, composition pedals, &c.

The oldest organ now existing in England is supposed to be that at Exeter cathedral. It was built by John Loosemore in 1665, and was afterwards repaired by Bridge. It has three rows of keys and twenty stops.

From a MS. before me belonging to Mr. R. W. Nottingham, and which contains a full account of the organs in and about London, as well as of those in the different cathedrals, and of many others all over England; it appears that one of the largest and most complete as to the number of its stops, pipes, &c. stands in Christ church, Spitalfields. This organ was built by Bridge. It has three rows of keys, long octaves, extends from



contains thirty-two stops, and 2167 pipes. The swell goes down to

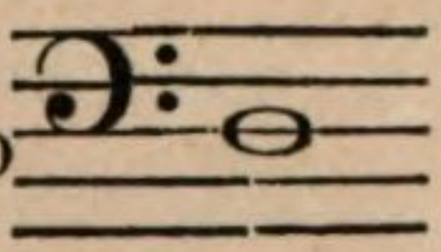


The stops are thus distributed:

GREAT ORGAN.

Two open diapasons
Stop ditto
Two principals
Twelfth
Fifteenth
Tierce
Larigot
Sexquialtera, 5 ranks
Furniture, 3 ranks
Cornet to C♯, 5 ranks
Bassoon
Two Trumpets
Clarion

CHOIR ORGAN.

Stop diapason
Principal
Flute
Fifteenth
Mixture, 3 ranks
French horn to 
Cremona
Vox humane

SWELL.

Open diapason
Stop ditto
Principal
Flute
Cornet, 3 ranks
Trumpet
Hautboy
Clarion

It has an octave and a half of pedals, but no pedal pipes; the pedals serving only to pull down the keys of the great organ, and thus to supply the place of a third hand.

CHAP. II.

Description of the Organ.

GENERAL OUTLINE.

On looking at a large church organ, the first thing which strikes the eye is the *case*, decorated with its various ornaments, as carving, gilding, &c. and with a number of large gilt metal pipes, symmetrically arranged, which fill up its exterior openings.

Within the case we directly see a principal piece or member called the *sound-board*, upon which are placed the ranks of *pipes* which form the *stops*. This piece, with its appurtenances, receives the wind from the *bellows*, and distributes it to each pipe at the pleasure of the organist. The most remarkable parts of it are the *wind-chest*, the *grooves*, and the *sliders*. The *wind-chest* is the reservoir into which the wind passes from the bellows; it contains the *pallets* or valves, with their springs, &c. The

grooves are canals for the wind, the near ends of which lie over the wind-chest, and are firmly closed by the pallets. There are as many pallets as grooves. The *sliders* are moveable slips of wood or rules running the length of the sound-board, which serve to admit or exclude the wind from the pipes by means of *draw-stops*, which are placed on each side of the rows of keys and music desk, in front of the organ. These draw-stops communicate their movements to *trunnels*, which transmit it to the *levers*, and these again to the *sliders*, to which they are fastened.

It is thus that the organist opens and closes the stops. When he wishes to play on the instrument, he draws the stops which he intends to use, by pulling out the *draw-stops* belonging to the proper sliders; he then with his fingers presses down the keys, which open the pallets by means of a complex piece of mechanism, serving to communicate the action of the keys to the pallets, and which is technically called the *movement;* the wind then enters into the grooves which are now opened, and causes those pipes or stops to speak, of which the sliders are drawn. As the organist lifts up his fingers, the pallets rise by means of a spring placed

underneath each, close the grooves as before, and the key rises at the same time.

Besides the principal or great-organ, as it is termed, there is generally another smaller one placed within the same case, which has its own sound-board and wind-chest, row of keys, and stops. This is called the *choir-organ*. Formerly, the choir-organ was, in appearance at least, detached from the principal or great-organ, and placed in front of it; this is still the case in the organs at Westminster Abbey and St. Paul's, &c.

In England, a third organ, still smaller than the choir-organ, having its own sound-board, row of keys, and stops, is also placed in some remote part within the same case. This additional organ is called the *swell*. Its pipes are placed within a box, closed on all sides, so that the tone is scarcely audible, till, by the pressure of the foot on a pedal, a sliding shutter, or Venetian shades, or doors in front are gradually opened; the sounds then become louder and louder by degrees, as if advancing from a distance; as the foot allows the pedal to rise, the box again closes, and the tone gradually diminishes.

As the organist with his hands alone could not

produce all the effect of which the instrument is capable, another set of keys, called the *pedals*, is placed within reach of his feet; these keys, when they have pipes exclusively appropriated to them, have their own sound-board, wind-chest, &c. or at least their own pallets.

At the bottom of the organ is placed the *bellows*, which are kept in constant action by the *organ-blower* while the organist is playing. The bellows supply the wind-chests with all the wind expended in causing the pipes to speak. In old organs, the bellows (of which there were from two to twelve or fourteen pair, according to the size of the instrument) were generally placed outside the case.

Having given a general idea of the organ, we shall now proceed to describe its various parts with more minuteness.

CHAP. III.

Bellows, Sound-board, Movement, &c.

§ I.—*Bellows and Wind-trunks.*

Q. What is the nature and function of the bellows?

A. The bellows supply the wind by which the pipes are enabled to speak. They require a good deal of room, for which reason they are generally placed at the bottom of the organ, and the wind is conducted from them to the wind-chest by means of tubes called the *wind-trunks*.

The bellows consist of two wooden boards or *leaves*, which are so connected at the sides by ribs of leather, lying in folds, that they admit of being opened and closed with regard to one another. The under leaf is fastened so as to be immoveable; to the upper or moveable leaf is affixed a *lever* or *handle*, which on being pressed down opens the bellows and sucks in the air; the moveable leaf then gradually returns to its original position by the downward pressure of several *weights* placed on the top of it, and in so doing forces the wind through the trunk into the wind-chest.

In the under leaf of the bellows is inserted a valve, which, as the handle descends, opens inwardly to admit the air, but which immediately closes again, so that the wind shall not escape.

Large organs have generally several pair of bellows, or at least one very large one supplied by several smaller ones called *feeders*.

§ II.—*Sound-board.*

Q. What is the nature and use of the sound-board?

A. It is a box extending the whole width of the organ, or nearly so; rather shallow, but of considerable breadth, divided by partitions into as many compartments or channels, called *grooves*, as there are keys on the row of keys to which it belongs; these grooves are of various breadths according to the size of the pipes. Each groove at the end which lies over the wind-chest has an aperture opening into it, which is kept closed by a large valve called a *pallet*. The grooves run the entire breadth of the sound-board; they serve as so many partial wind-chests, one for each key.

The pallets are connected with the keys by wires called *trackers*, and by moveable levers called *rollers*, so that by pressing down the keys they may be opened at will.

In the boards which close in the tops of the grooves are bored as many holes over each groove as there are *stops* placed on the sound-board: this is called the *under-board*. Parallel to and directly over the *under-board* is situated the *upper-board*,

which is perforated with holes to correspond with those in the under-board; in these holes the feet of the pipes are placed.

Between the upper and under-boards are situated the *sliders*. These are moveable slips of wood perforated with holes exactly corresponding to those in the under-board over the grooves, and also to those in the upper-board; and which, on being moved backwards or forwards, either open or close at once all the holes belonging to the pipes of any one stop. Hence, there are as many sliders as there are stops in the organ.

If a stop be drawn, the holes in the slider exactly correspond with those in the grooves and those in the upper-board, so that on pressing down a key the wind can enter into a pipe and cause it to speak.

The pallets belonging to the grooves are placed in the wind-chest, and are kept closely pressed against the bottom of the grooves by means of springs. They are attached to the sound-board by a leather hinge. When the pallets are closed, the wind is excluded from the grooves; when they are opened by pressing down the keys, the wind rushes from the wind-chest into them.

§ III.—*Wind-chest.*

Q. What is the nature of the wind-chest?

A. It is a long rectangular box, connected with the wind-trunk by which it is filled with wind. The wind-chest is formed under the fore-part of the sound-board, and is of the same length as it, and deeper, though not so broad. It is the reservoir into which the wind passes from the wind-trunk.

The pallets which close the bottom of the grooves open into the wind-chest.

§ IV.—*Movement.*

Q. What is meant by the movement in an organ?

A. It is a complex piece of machinery, consisting of a system of levers with their appendages, called *trackers*, *rollers*, *roller-board*, &c. which serves to transmit the action of the keys to the wind-chest, pallets, and sound-board.

Q. What is the nature of a *tracker?*

A. It is a thin strip or stick of some light wood, varying in length from one to eight or ten feet. At each end of the tracker is inserted a hook made of wire.

Q. What is a *roller?*

A. Rollers are stout wooden or iron rods; the

former are generally of an hexagonal or octagonal form, the latter round. The rollers lie horizontally over the keys, and extend from each key to the groove belonging to it. At each end of the roller is inserted a wire, which, being let into a stud, serves as an axis upon which it partially revolves. Near to each extremity of the roller, and projecting from it, is fastened a small piece of iron perforated with an eye called its *arm;* in each of these arms is inserted one of the hooks belonging to a tracker.

One arm of the roller lies directly over the key to which it belongs; the other end directly under the groove and pallet which it serves to govern.

Q. What is the *roller-board?*

A. It is a large irregularly-shaped board placed perpendicularly over the keys, of the same length as the sound-board, and having attached to it as many rollers as there are keys in the set to which it belongs. There is a roller-board to each set of keys.

Q. How do these parts act upon one another?

A. The hook at one end of a tracker is attached perpendicularly to the middle of one of the keys; the hook at its other end lays hold of that arm of the roller which stands directly over the key. When we press a key down, the roller partially

revolves on its axis, and in so doing draws down the second tracker attached to the arm at its other extremity. This second tracker, by means of its hook and a wire passing through the wind-chest, opens the pallet, and thus admits the wind into the groove belonging to that particular key.

The movement above explained is the simplest and most usual, at least in foreign organs; more complex arrangements are often met with, but they coincide with the above in all their essential parts.

In England, for example, a lever called a *back-fall* is connected with each key: this lever, like the key itself, moves on a center; but when the key is pressed down by the player, a small pin of wood or wire attached to it, called a *sticker*, throws up the near end of the back-fall; the far end of which, as it descends, pulls down the first tracker, causes the roller to revolve, and thus, by means of the second tracker, opens the pallet as before.

CHAP. IV.

Rows of Keys, Pedals, &c.

§ I.—*Rows of Keys.*

Q. What is to be observed with regard to the rows of keys?

A. Large organs have generally three rows of keys: the middle one for the great-organ, the bottom one for the choir-organ, and a third at the top for the swell.

Two of these rows may generally be so connected by means of a draw-stop called the *copula*, that they may be both played at the same time. In old organs the copula generally connects the choir-organ with the great organ; but the organs built in the present day connect the swell with the great organ: this is considered a great improvement on the old arrangement. Occasionally also all the three rows of keys may be connected; in all cases, however, the keys of the great organ are those which are to be played upon. Organs in which the pedal-pipes are detached from the keys have a copula for the pedals, which connects them with either the great-organ, choir-organ, or both.

§ II.—*Of the Pedals.*

Q. What is the nature of the pedals?

A. The pedals are a set of keys lying under and played upon by the feet of the organist. The arrangement of these keys is similar to that of the other rows of keys; except that the pedals comprise

only the two lower octaves, or even only an octave and a half, and contain therefore only bass notes.

The stops belonging to the pedals have their own wind-chest; this lies at the bottom of the organ. The pedal-pipes can only be made to speak by pressing down the pedals; never by means of the keys; for, even when there is a copula connecting the keys and pedals, it is only the set of keys that is connected to the pedals and made to speak with them, and never the reverse.

Few of the old organs have any pedal pipes; the pedals merely serve to pull down the lower keys of the great-organ, and thus to supply the place of a third hand. In the large organs on the continent, the pedals have from eight to ten or twelve stops exclusively appropriated to them; some reed stops, some flue-stops.

CHAP. V.

Stops, Structure of the Pipes, &c.

§ I.—*The Stops.*

Q. What is meant by a stop?

A. A stop consists of a row or rank of pipes formed upon one uniform model, and generally placed on the same slider.

Among organ stops, some are only treble stops, and some only bass stops: hence some stops have only two or three octaves in compass; while others extend throughout the entire compass of the instrument.

The pipes belonging to one stop generally stand in the same row or series, though sometimes, for the sake of symmetry, or from want of room, an exception to this arrangement is permitted.

Q. How are organ stops classed?

A. They are divided into *flue-stops* and *reed-stops*. The distinction between these two kinds will be fully explained under the head structure of organ-pipes.

In another point of view, they are also divided into *foundation* stops, *mutation* stops, and *compound* or *furniture* stops.

Q. What is meant by a *foundation* stop?

A. A stop of which the pipes every where give such notes only as we are prepared to expect from the keys that we touch, or at least the octaves above or below those notes. Thus the diapasons, trumpet, &c. are foundation stops, in the strictest sense: the principal, fifteenth, clarion, double diapason, &c. are also foundation stops, since they are octaves to those before mentioned.

Q. What is to be understood by *mutation* stops?

A. Such which as to pitch do not correspond with the keys that we touch. They are the twelfth, tierce, and their octaves.

Q. What are *compound* stops.

A. These stops consist of an assemblage of several pipes, three, four, five, or more to each key of the instrument, all speaking at the same time. Among compound stops are the sexquialtera, mixture, cornet, &c.

Compound stops are tuned in octaves, thirds, and fifths to the foundation stops.

§ II.—*Draw-stops.*

Q. What are the draw-stops?

A. The draw-stops are situated in front of the organ, by the sides of the rows of keys. On the knobs at the ends of the draw-stops, or occasionally underneath them, is written to what stop each draw-stop belongs. The draw-stops are connected with a *moveable lever*, by means of which the sliders are put into motion. If we draw out a knob, the lever revolves and draws back the slider, so that the holes which are bored through it, exactly coincide with those in the sound-board and in the

upper-board upon which the pipes are placed; and, consequently, in playing, the pipes of this stop are enabled to speak. If we again push in the draw-stop, these holes are once more closed.

§ III.—*Structure of Organ Pipes.*

Q. Will you describe the general structure of the pipes?

A. Organ pipes may be distributed into flue-pipes and reed-pipes. They are made either of metal or of wood. The form of the metal pipes is either that of a cylinder, or of a cone, direct or inverted. The form of the wooden pipes is generally that of a rectangular prism, though occasionally they are also pyramidal; these being the forms most easily constructed and most advantageous as to tone.

Pipes are either altogether *open* at top, or they are *stopped* totally or partially; the wooden pipes in the former case by means of a stopper, and the metal pipes by a cap. Some of the stopped pipes have a small tube passing through the center of the cap or stopper; this is called a *chimney*: these of course are only partially stopped.

§ IV.—*Structure of Flue-pipes.*

Q. What is the nature of a flue-pipe?

A. The *body* of a metal pipe of this description is generally a cylinder, having a small portion towards its lower end flattened a little inwardly, so as to produce a straight edge: the part thus pressed in does not extend quite to the bottom of the body of the pipe, it having a small portion cut off. The edge thus formed is termed the *upper-lip*.

The *foot* is a tube of a conical form, having a straight edge formed in the same manner as that in the body of the pipe: this is termed the *under-lip*.

The top of the foot is closed at its broad end by a circular metal plate called the *langward*, a segment of which is cut away so as to produce a straight edge parallel to that of the under lip, and leaving a narrow *fissure* or *flue* between them, directly underneath the straight edge of the upper lip.

The body and foot are soldered together with the lips exactly opposite to one another.

The aperture which is caused by the upper lip not exactly extending to the bottom of the body of the pipe, together with the fissure already described, constitute the *mouth* of the pipe.

The mouth of a wooden pipe is constructed on the same principle; it also having an upper and an under lip, a langward, and a narrow fissure to admit

the wind into the body of the pipe in the direction of the upper lip.

§ V.—*Structure of Reed-pipes.*

Q. What is the nature of a reed-pipe?

A. Reed-pipes are generally made of metal; the body of the pipe is either of a conic or cylindrical form.

The mouth-piece of a reed-pipe consists of a *metal block*, a *reed*, a *tongue*, and a *crooked wire*, all of which go into a hollow conical foot called the *socket*. The body of the pipe is soldered to the mouth-piece.

The *block* is a cylindrical piece of metal, having a ring at the top to prevent it from sinking too far into the socket.

The *reed* is a small tube of which a portion is cut away lengthwise; it passes through the center of the block and is fastened to it.

The *tongue* is a thin elastic slip of metal which is somewhat bent, and which is applied so as nearly to close that part of the reed which is cut away. It is fixed in the block by means of a wooden wedge.

The *wire* passes through the block on the side of the tongue; the lower part of this wire is turned up

and bent so as to press horizontally against the tongue. The upper part of the wire is a little crooked to receive the knife which is used either to raise or depress it; this lengthens or shortens the tongue, and by this means flattens or sharpens the pitch of the pipe.

The peculiar tone of reed-pipes arises from the tongue; for the wind rushing through the opening between the tongue and the reed, causes the tongue to vibrate: the quicker these vibrations, the more acute the pitch of the pipe. To save expense, large reed pipes are sometimes made of wood.

The various qualities of tone in the different reed stops, depend chiefly on the shape of the pipes.

§ VI.—*General Properties of Pipes.*

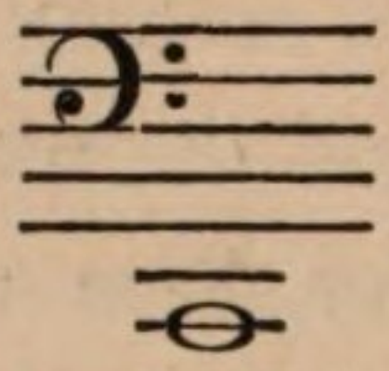
Q. How is a flue-pipe made to speak?

A. The wind, passing through the foot of the pipe and through the narrow fissure already described, impinges against the narrow edge of the upper lip and causes it to vibrate. These vibrations are directly communicated to the column of air within the body of the pipe, and thus cause it to speak.

Q. Upon what does the pitch of organ-pipes depend?

A. It depends almost altogether on their lengths; very little upon their forms or their diameters, except in very large pipes: the latter circumstance, however, greatly influences the qualities of tone.

The lengths of the pipes belonging to any particular stop is generally governed by the length of that which is necessary to produce the note



This note was formerly the lowest note on the organ, and it is still retained as a sort of standard.

An *open*-pipe necessary to produce the above note must be eight feet long in its body, as the length of the foot has no influence whatever on its pitch.

A *stopped*-pipe producing the same note will only require to be four feet in length; as the vibrating column of air strikes against the cap at the top, and is reflected back again to the mouth, before the pipe can speak; hence the air passes through twice the distance it would have to go in an open pipe of the *same* length, and the pipe therefore sounds an octave lower than it would if not stopped.

CHAP VI.

List of Stops.

Q. Will you enumerate and describe the different stops used in modern organs?

A. They may be described as follows:

Bassoon. A reed-stop tuned in unison with the diapasons. The pipes belonging to this stop are of a somewhat conical form. The Bassoon is only a half stop, as, like the instrument which it imitates, it contains only bass notes. The bassoon is the natural bass to the hautboy.

Clarion. A reed-stop, tuned an octave higher than the trumpet: it is only used in the full organ.

Cornet. This is a compound stop, consisting of three, four, or five ranks of small open pipes, tuned in octaves, thirds and fifths, to the foundation stops. It is only a half stop, as it seldom or ever runs below middle C. Its tones are extremely loud and harsh, for which reason it is not introduced in modern organs, as, for all useful purposes, the sex-quialtera supplies its place.

Cremona. A reed-stop unison with the diapasons.

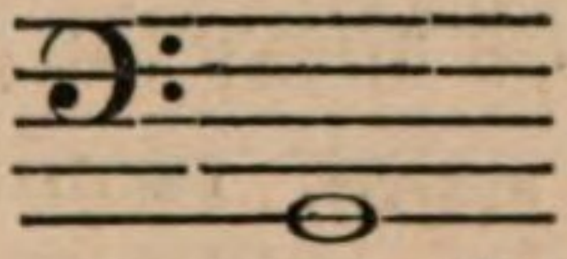
The tubes are cylindrical. It is only used as a fancy stop. The tone is very pleasing; in this respect it is an excellent imitation of the clarionet.

Diapason (open). This is one of the principal and most essential stops in the organ. It is called open from its pipes being open at top. The pipes are made of metal, and in large organs they are generally placed in front by way of ornament. The pipes of this stop are double the length of those of the stop-diapason, though they are tuned in unison with them.

Stop-diapason. The pipes of this stop are generally made of wood, and stopped at their tops by square plugs; though sometimes the pipes in the treble are made of metal. In the former case, they are tuned by moving up or down the plug at the top; in the latter case, they are tuned by *ears* or *shades* placed on each side of their mouths. The two diapasons are the foundation of the instrument.

Double-diapason. This stop, as its name implies, is in pitch an octave lower than the diapasons. In England, it is the principal and very frequently the only stop belonging to the pedals. Sometimes it is also connected with the keys of the organ, in which case it occasionally runs throughout the whole compass of the instrument.

Dulciana. This is in fact an open diapason, but voiced much softer and sweeter, the pipes being on a smaller scale. The dulciana seldom runs lower than

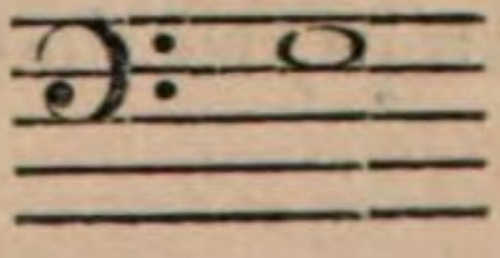


Fifteenth. This stop consists of open metal pipes. It is tuned an octave above the principal, and therefore two octaves above the diapasons. It is only used in the full organ.

Flute. The pipes of this stop are now generally made of wood and open, though formerly they were made of metal and stopped. This stop is tuned in unison with the principal, but it is much softer and more mellow in point of tone. The flute is one of the most agreeable stops in the instrument; it is chiefly used as a fancy stop.

French-horn. A reed-stop with a tone somewhat resembling that of the instrument whose name it bears. It is seldom met with in modern organs.

Hautboy. A fancy reed-stop of a very pleasing quality of tone. The tubes are narrow and somewhat conical, spreading out at top. This stop seldom extends below



Its natural bass is the bassoon. It is tuned in unison with the diapasons.

Larigot (or octave-twelfth). A stop which is only met with in old organs. It consists of open pipes tuned a twelfth above the principal. It is one of the mutation stops, running throughout the whole compass of the instrument.

Mixture. This is a compound stop, consisting of three, four, five, or six ranks of small metal pipes, tuned in the relation of major thirds, fifths, and octaves to some of the foundation stops; its tone is shriller than that of the sexquialtera.

Nasard. The French name for the twelfth; it is occasionally met with under this name in old organs.

Principal. This stop is tuned an octave higher than the diapasons. It is composed of open metal pipes.

The principal is always tuned before any other stop, as it forms a medium between the diapasons and the more acute stops of the organ.

Sexquialtera or *Sesquialtera.* A compound metal stop of three, four, five, or more ranks of open pipes, which are tuned in thirds, fifths, and eighths to the foundation stops, so that every key produces

a complete common chord. The intervals which the pipes form with the diapasons are the seventeenth, nineteenth, and twenty-second. Towards the top of the instrument the pipes become so extremely shrill that it is usual to make several breaks or repetitions in the series, by employing pipes similar to those used in the octaves below, and thus transposing the notes an octave lower.

Tierce. An open metal-stop, tuned a major third above the fifteenth. It is not used in modern organs, as its place is supplied by the compound stops.

Trombone. See double trumpet.

Trumpet. This is a very powerful reed-stop, voiced in imitation of the instrument whose name it bears. It is in unison with the diapasons throughout their whole compass; consequently it renders the chorus or full organ more complete and brilliant, as it strengthens the fundamental sounds, and diminishes the predominance of the sexquialtera and mixture.

The pipes consist of a conical tube fixed in a metal block, in which also is the tongue, reed, and wire. This stop, like all other reed-stops, is

tuned by the elevation or depression of the wire, which flattens or sharpens its tone at will.

Double trumpet or *trombone.* This is the most powerful stop in the organ. It is a reed-stop, used only in the pedals. The pipes are of the same length as those of the double diapason, to which it is tuned in unison.

Viola di gamba. A very narrow open flue-stop, which is in unison with the diapasons; it is only met with in old organs.

Vox humane. A reed-stop in unison with the diapasons; the tones of this stop are supposed to resemble those of the human voice. Its tubes are cylindrical, with this difference, that *blocks* are placed within the tubes, and the sound issues through holes bored in these blocks, which occasion their peculiarity of tone. The longest pipes of the vox humane are not above twelve or fourteen inches.

CHAP. VII.

On combining the Stops.

GENERAL PRINCIPLES.

§ I.—*Great Organ.*

Q. What is to be observed with regard to the great organ ?

A. The stops of the great organ are constructed and voiced with a view to fulness of tone and power. They are therefore adapted for accompanying a numerous chorus of voices, or for playing pieces of full and elaborate harmony, as fugues and other compositions in the strict style.

In explaining the manner of combining the stops, we shall first consider the great organ, choir-organ, and swell separately, and then shew how all may be combined.

The stops contained in the great organ, as built in the modern style, are generally those given in the following *scheme :* where it must be observed that the *second* stop must not be drawn without the

first; the *third* without the *first* and *second;* the *fourth* without the three preceding stops: &c.

SCHEME FOR THE GREAT ORGAN.

STOPS.

1. Open diapason.
2. Stop diapason.
3. Principal.
4. Fifteenth.
5. Twelfth.
6. Sesquialtera.
7. Mixture.
8. Trumpet.
9. Clarion.

In applying the above scheme,

for a *piano* we may draw Nos. 1, 2, or either separately.

——*mezzo forte*..... Nos. 1, 2, 3.

——*forte*..... Nos. 1, 2, 3, 4, 5.

——*fortissimo*..... Nos. 1, 2, 3, 4, 5, 6, 7.

——*a fff*..... Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9.

If, as is sometimes the case in large organs, there are duplicates of the stops numbered 1, 2, 3, they may be drawn with the compound and mutation stops; this will enrich the effect of the whole chorus of stops, and cover, or at least qualify, the shrillness of the more acute stops.

The pedals may be used to strengthen the bass in all forte passages, and particularly in long holding notes.

Slow movements for the two diapasons only, of a grave and solemn character, are often met with in voluntaries. They generally consist of full chords, gliding gently into one another, and having frequent suspensions in one or more parts; the effect is very imposing.

The trumpet and clarion should be reserved for passages of a striking character and of short duration, as the *stretto*, or node of a fugue.

The trumpet in the great organ is sometimes used as a *fancy* or *solo* stop: in this case, the two diapasons must always be drawn along with it.

§ II.—*Choir Organ.*

Q. What is to be observed with regard to the choir organ?

A. The stops of the choir organ are more delicately voiced and constructed on a smaller scale than those in the great organ. For this reason, it is used to accompany solos, duets, trios, &c. for voices, and to play the *piano* psssages in choruses and organ pieces.

The *fancy* stops, or at least some of them, are usually placed on the choir organ.

A complete choir organ generally contains the following stops:

SCHEME FOR THE CHOIR ORGAN.

STOPS.

1. Open diapason*.
2. Stop diapason.
3. Dulciana.
4. Principal.
5. Fifteenth.
6. Mixture.

Flute, Cremona } Fancy stops.

For a *pianissimo* we may draw the dulciana or the stop diapason.

——— *piano*.....Nos. 2, 3.
——— *mezzo forte*.....Nos. 1, 2, 3, 4.
——— *forte*.....Nos. 1, 2, 3, 4, 5.
——— *fortissimo*.....Nos. 1, 2, 3, 4, 5, 6.

The flute and cremona are solo stops: with either of them we must draw one of the diapasons. Some-

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* This stop is frequently omitted when there is a dulciana.

times, however, the flute stop is drawn alone; in this case the passages for it must be played an octave lower than they are written, while the bass must be played on one of the diapasons of the great organ.

The dulciana is also used alone as a solo stop.

§ III.—*Swell.*

Q. What is to be observed with regard to the swell?

A. The swell, from its admitting of a perfect *crescendo* and *diminuendo*, is particularly adapted for ornamental solo playing, and for accompanying solo voices.

A modern swell usually contains the following stops:

SCHEME FOR THE SWELL.

STOPS.

1. Open diapason.
2. Stop diapason.
3. Principal.
4. Cornet.
5. Trumpet.
6. Clarion.

Cremona, Hautboy } Fancy stops.

For a *pianissimo* we may
draw Nos. 1 or 2.
——— *piano*. . . . . .Nos. 1, 2.
——— *mf*. . . . . .Nos. 1, 2, 3.
——— *forte*. . . . . .Nos. 1, 2, 3, 4.
——— *fortissimo*. . . . .Nos. 1, 2, 3, 4, 5, 6.

The cremona and hautboy are solo stops: with either of them one of the diapasons must always be drawn.

The trumpet is also treated as a fancy or solo stop, and, like all fancy stops, drawn with the diapason only. In trumpet pieces, which are often met with in the older voluntaries, it is used as an *echo* to the trumpet on the great organ.

The style of the passages given to the fancy stops, must be that of the instruments which they are intended to imitate.

As the swell does not extend throughout the entire compass of the instrument, the basses to the above combinations must generally be played on the choir organ.

In using the swell, the crescendo and diminuendo should be as gradual as possible. Ascending passages should generally be played *crescendo*, descending passages *diminuendo*, &c.

CHAP. VIII.

On Solo Organ-playing.

Q. Can any rules be given for solo playing on the organ?

A. So much depends upon the caprice of the performer that it appears scarcely possible to do so.

What relates to the drawing of the stops singly and in succession, we have already explained. To acquire a knowledge of the style most appropriate to the various fancy stops, the student must have recourse to modern voluntaries for the organ, which are sonatas of several connected movements, expressly calculated to display the power and variety of the instrument.

We shall merely insert one or two less obvious combinations which will be found useful in solo-playing.

Great organ. Open and stop diapason for the right-hand.

Swell. Plain and simple chords in the left-hand.

Pedals. To play the bass by pulling down the keys of the great organ.

This will be found a very pleasing combination for slow airs and sacred melodies. The following combination will also serve for the same purpose :

Choir organ. Stop diapason and fifteenth in the right hand for the melody ; *swell* and *pedals* as before for the harmony and bass.

Another very effective combination is obtained by coupling the *full swell* with the diapasons of the great organ.

CHAP. IX.

On Accompanying Voices on the Organ.

Q. What are the rules relating to this subject ?

A. They may be briefly stated as follows :

Tutti passages, if *forte,* must be accompanied on the great organ ; as many stops being drawn as the number of voices and the character of the music may require.

Tutti passages, if *piano*, must be accompanied on the choir organ; generally speaking with the diapasons and principal.

Soli passages must be accompanied on the choir organ with the dulciana, or dulciana and stop diapason.

Occasionally also, we may employ for this purpose the swell with the two diapasons for the right hand, and the choir organ as before for the left; particularly if there are occasional obligato passages of accompaniment of a light and elegant character.

CHAP. X.

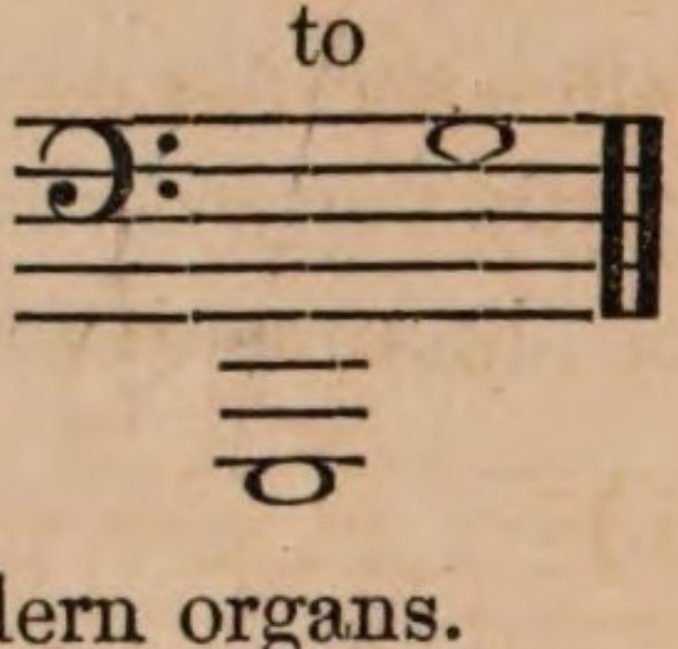
Use of the Pedals.

Q. What rules are to be observed in playing the pedals?

A. The organ is distinguished from every other keyed-instrument by its pedals. With their assistance, the feet perform the office of an additional

hand, and the hands are thereby at liberty to introduce other parts, either to reinforce the harmony, or to vary the designs in the melody. Hence we often meet with organ compositions for four, five, or even more parts. The organist should therefore endeavour to make himself as dexterous in the use of his feet as of his hands.

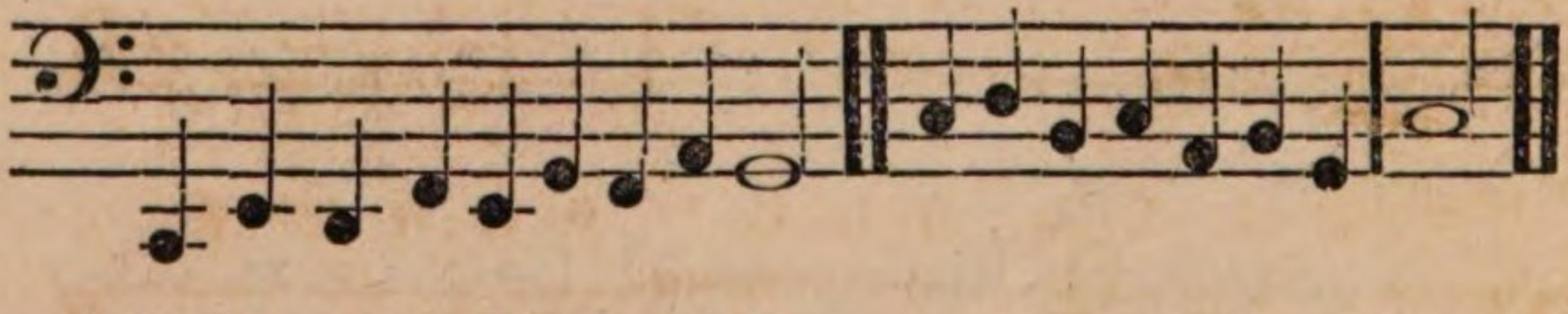
In the following examples we shall suppose that the pedals extend two octaves from



as is now generally the case in modern organs.

To use the pedals properly, that is, so as at once to connect the sounds, and yet attain the necessary degree of execution, we must as often as possible employ the two feet alternately, as in the following examples :

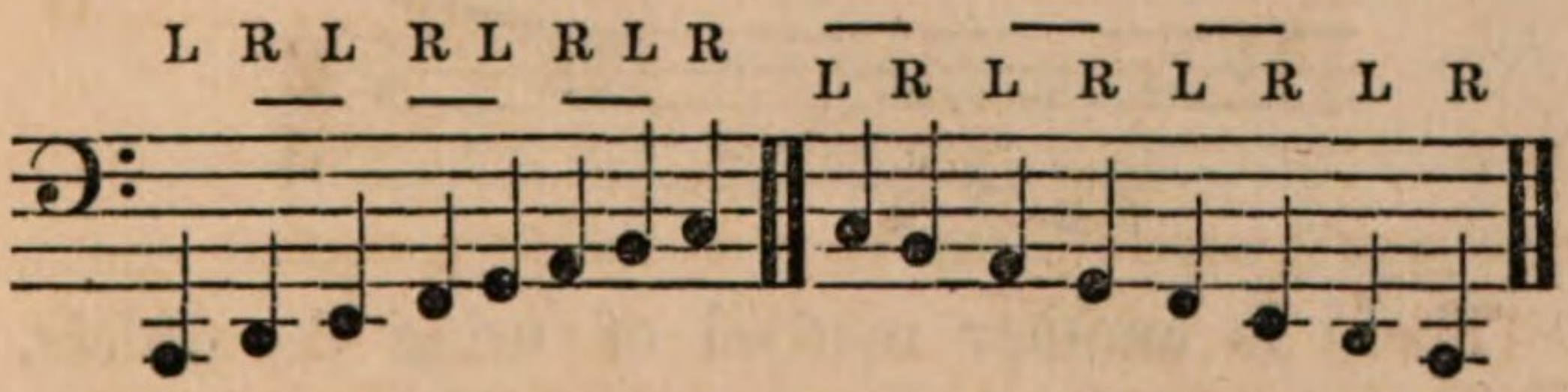
L R L R L R L R L &c. L R L R L R L R L R



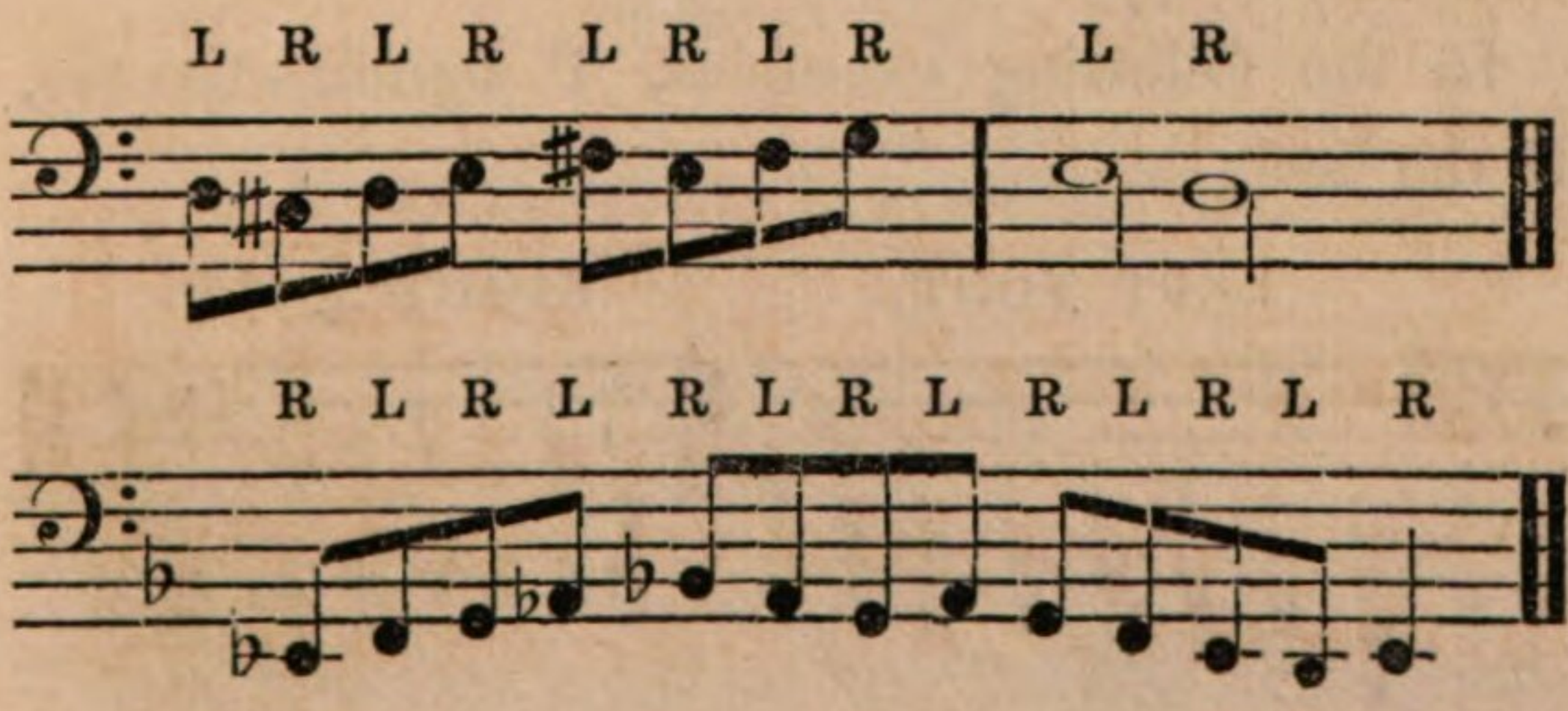
When several notes follow one another diatonically, it becomes necessary to pass one of the feet

over or under the other. In the notes of the lower octave, it will be best in ascending to pass the left foot *under* the right, and *over* it in the second octave. The contrary takes place in descending for the right foot.

In the examples *below*, the line placed under the letters indicates that we must pass one foot *under* the other; a similar line drawn *over* the letters, indicates that one foot must pass over the other.

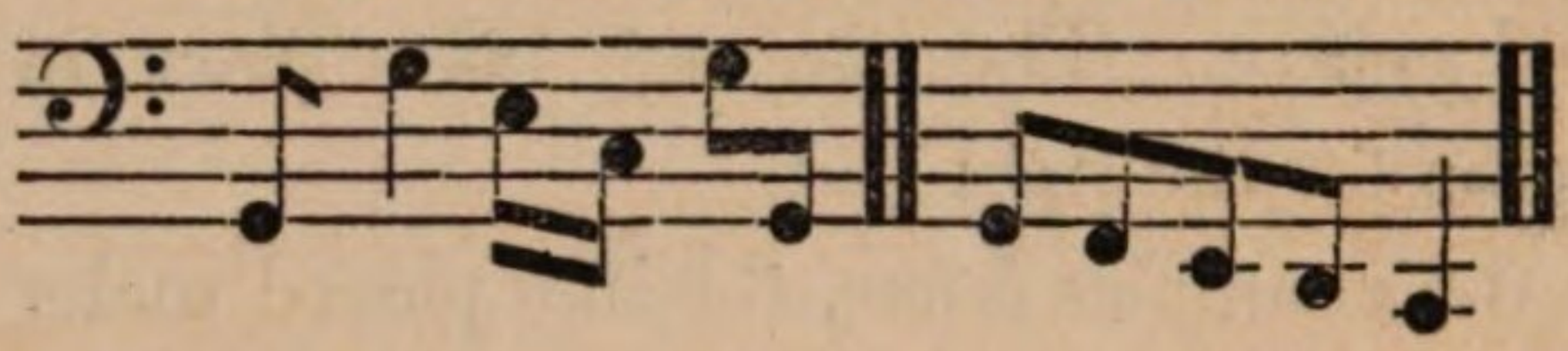


In ascending scales we cannot always begin with the left foot, nor in descending scales with the right; as the following examples will demonstrate.



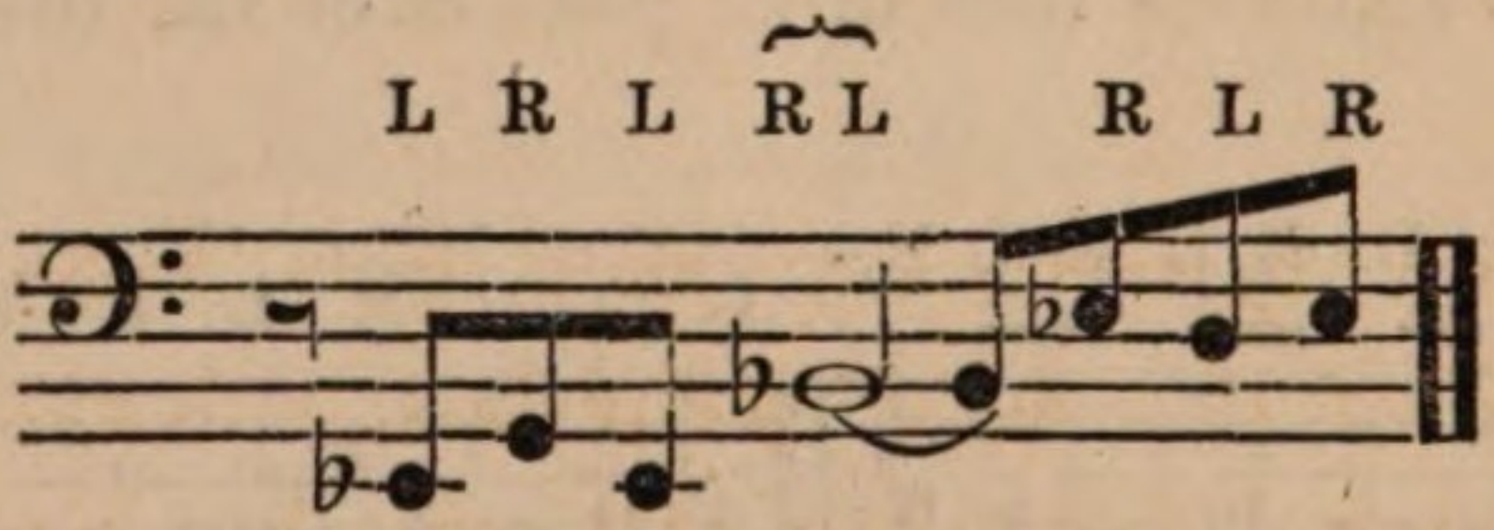
We cannot always avoid using the same foot twice in succession.

L R R L R L R L R L L



The foot may sometimes be changed on a long note without striking it again.

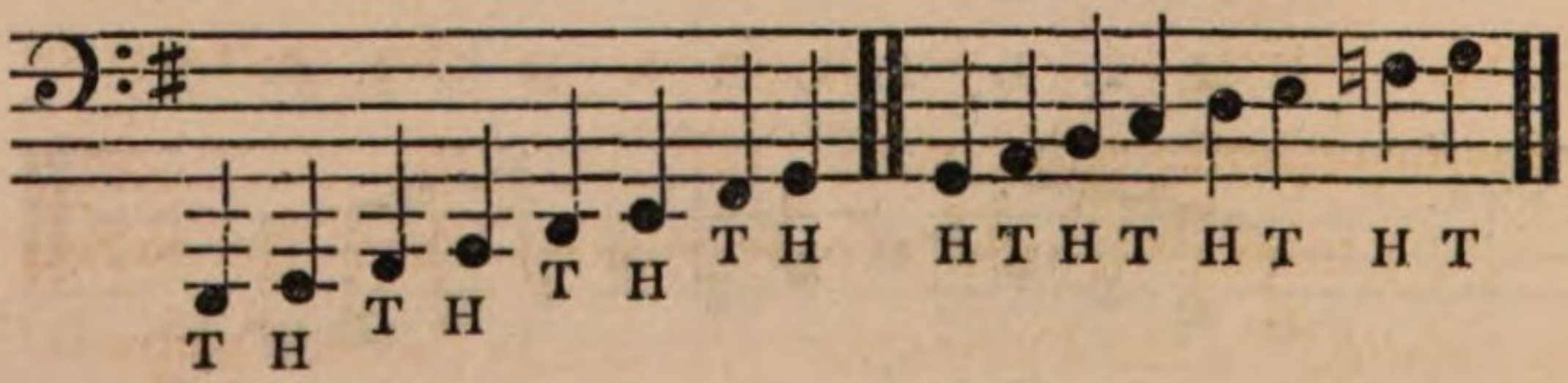
L R L R L R L R



There is another method of using the pedals, which consists in alternately employing the toe and the heel of the same foot. In this case, only the left foot is used for the lower octave, and the right foot for the upper octave.

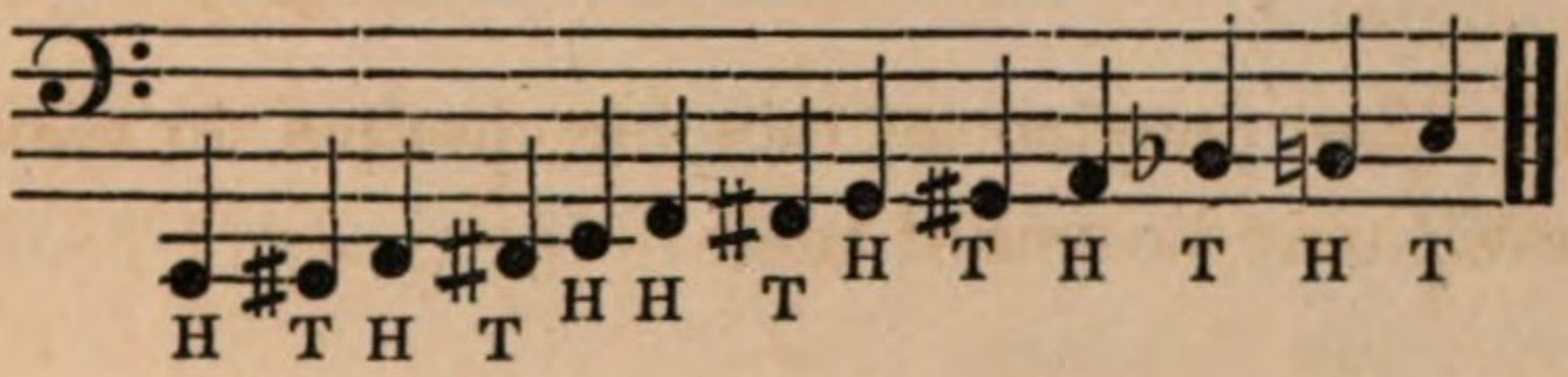
In the following examples, T signifies the toe, H the heel.

LEFT FOOT. RIGHT FOOT.



This mode is perhaps less convenient than the other in diatonic successions of notes, but it has its advantages in chromatic passages. Example.

LEFT FOOT. RIGHT FOOT.....



In the *Appendix* we shall give some more examples on the use of the pedals, both alone and in connexion with the sets of keys. See Exercises 1 to 40.

CHAP. XI.

Accompaniment of Psalm-singing.

Q. What is to be observed on the manner of accompanying the psalms, &c.

A. One of the chief purposes to which the organ is applied in the Protestant service is the accompani-

ment of the psalms. The melodies to which the psalms are sung are of the simplest and most natural description, as such only are adapted to be sung by a congregation or any considerable part of them.

Q. Has psalm-singing been long introduced in the church ?

A. The practice of singing psalms in divine worship may be traced back to the times of Moses, David, and Solomon.

The earliest Christians constantly introduced psalms and hymns in their worship, particularly in the Eastern and Greek Churches. A canticle by Ambrose, Archbishop of Milan, is still extant among us.

In the Western Churches, Boethius in the sixth century, Pope Gregory the Great, Luther, &c. also contributed largely in various ways to the improvement and general diffusion of this kind of singing.

Q. Have not the Germans bestowed much pains on the improvement of psalm-singing ?

A. Yes : and also on the divers ways in which those melodies may be accompanied on the organ. Many extensive collections of psalm-tunes, harmonized by some of their greatest composers, have been published under the name of *Chôrale*.

As these several ways of accompanying such melodies admit of being applied to our own psalm-tunes, we shall proceed to explain and exemplify them.

1. *The ordinary manner in four parts.*

In this, which is the usual mode of accompaniment, the right hand plays three out of the four parts, the melody being always the upper part, while the left hand merely strikes a plain bass. See No. 41, Appendix.

This way is not well adapted to the nature of the human voice, because the upper parts are too high, too close to one another, and generally too remote from the bass.

2. *In four parts with dispersed harmony.*

This, which is the more modern and preferable manner, was first introduced by Sebastian Bach: it is much better adapted to the different species of voices. Two parts are generally played in the right hand, *viz.* the treble and contralto, while the left hand plays the tenor and bass parts, or the tenor only; the bass part being played on the pedals. See Example 42.

In this manner are harmonized the collections of chorals by Sebastian Bach, Kittel, Hiller, Vogler, &c.

3. *With full harmony in both hands.*

This way is well adapted for solemn melodies and a numerous chorus of voices. See Ex. 43.

4. *With the harmony varied on each repetition.*

See Examples 44, 45, by Sebastian Bach.

5. *In five real parts,* including an *obligato* part for the pedals. See Examples 39, 46.

This kind of accompaniment may be still further diversified by the introduction of passing notes in the middle parts. See Example 47.

CHAP. XII.

An Account of the principal Organs in and about London.

The following concise description of some of the best and largest organs in and near London, with

the names of the organists, the hours of divine service, &c. will perhaps not be thought uninteresting to organists and musical amateurs visiting the metropolis.

St. Paul's Cathedral. Organ built by Schmidt, 1694, repaired by Mr. Bishop, 1825–6. The compass is from C C C (16 feet), to F in alt. The pedal pipes are reckoned the finest in London; made by Mr. Bishop. Service at a quarter before ten, and a quarter past three. *Organist, Mr. Attwood.*

Westminster Abbey. Organ built by Schrieder, repaired by Messrs. Elliott and Hill. The compass is from G G to E in alt. This organ has an octave of double open diapason pedal pipes, from G G G, to G G. Service at ten and three o'clock. *Organist, Mr. Turle.*

The diapasons in this organ are good; but the wind is unsteady.

Both these instruments are so well known to the public that nothing further need be said respecting them.

For the sake of those persons, who are unacquainted with the merits of the London organs, we subjoin a list of the largest and best.

No. 1.—*Metropolitan Catholic Chapel, Moorfields.*

Service at eleven and half-past three o'clock. *Organist, Mr. Le Jeune.*

This organ, recently built by Bevington at an expense of £1000, is one of the most considerable about London. It has three sets of keys and thirty stops, besides an octave and a half of pedal pipes, and nine composition pedals. The stops are distributed as follows:

Great organ. Two open diapasons, two stop diapasons, two principals, twelfth, fifteenth, sexquialtera of four ranks, mixture three ranks, two trumpets and clarion.

Choir organ. Two diapasons, dulciana, principal, fifteenth, mixture three ranks, flute, and cremona.

Swell. Double diapason, open and stop diapason, principal, cornet three ranks, trumpet, clarion, hautboy, and cremona.

No. 2.—The organ at the *Temple Church* is an extremely good one, and differs from others in consequence of its possessing what is termed the quarter tones; viz. the G sharp being a distinct note from A flat, and the D sharp a distinct note from E flat. It has twenty-two stops; but no pedals or pedal pipes. Service at eleven and half-past two o'clock. *Organist, Mr. Warne.*

No. 3.—*St. Saviour, Southwark.* There is a large organ at this Church: it has thirty stops, has lately been repaired by Mr. Bishop, who added several new stops. It has two double diapasons; viz. one of wood, to G G G, made by Davis, and one of metal, to C C C. The former is on the pedals, and the latter on the keys. It is a powerful instrument. Service at eleven and three o'clock. *Organist, Mr. Cope.*

No. 4.—*Christ Church, Newgate Street.* There is a large organ at this Church, built by Messrs. Elliott and Hill. It has an octave and a half of double open diapason pedal pipes to G G G. The compass of the swell is to C C, in the bass. This organ possesses great power. It has thirty-two stops. Service at eleven, three, and six o'clock. *Organist, Mr. Davis. Organist for the Evening Lecture, Mr. J. T. Harris.*

No. 5.—*St. James's, Bermondsey.* This Church has a very large and powerful instrument, built by Mr. Bishop; it has four sorts of keys. The pedal pipes extend to G G G. The swell, which is very fine, goes to G gamut. The fourth set of keys is to enable a second performer to use the pedal pipes with his hand. It has three stops of pipes for the

pedals. Service at eleven and half-past six o'clock, *Organist, Mr. Tooth.*

No. 6.—*St. John's, Waterloo Road.* The organ in this Church is a very fine one. It was built by Mr. Bishop in 1824. It has thirty stops, with a swell to gamut G; and a set of double open diapason pedal pipes to C C C. Service at eleven and half-past six o'clock. *Organist, Mr. Brownsmith.*

No. 7.—*St. Philip's Chapel, Regent Street.* A fine organ built by Davis, with three rows of keys, and pedal pipes to C C C. Service at half-past eleven and half-past three o'clock. *Organist, Mr. Jolly.*

No. 8.—*St. George, Hanover Square.* A fine old organ by Schrieder, repaired by Mr. Bishop. Service at eleven and four o'clock. *Organist, Mr. G. C. Sale.*

No. 9.—*St. Luke, Chelsea.* A very large and fine organ built by Nicholls; the swell has twelve stops. The great organ contains three open diapasons; the choir organ is very fine: the whole instrument has thirty-three stops. Service at eleven and three o'clock. *Organist, Mr. Goss.*

No. 10.—*St. Margaret, Westminster.* A fine organ built by Avery, not very large. Service at

eleven and half-past three o'clock. *Organist, Mr. J. B. Sale.*

No. 11.—*St. John, Hackney.* Organ very fine, built by Schnetzler, and enlarged and improved by England and Gray. Pedal pipes to C C C, and swell to C in the tenor by Gray. This organ, in point of quantity and quality, ranks next to that of St. Sepulchre. Service at eleven and three o'clock. *Organist, Mr. Terry.*

No. 12.—*St. Sepulchre, Skinners Street.* A very fine organ by Renatus, and John Harris, and Byfield, originally built in 1677; with a separate choir organ in front. The swell of this organ has lately been enlarged and extended; it being now of the same compass as the great and choir organs. The reed-stops in this instrument are esteemed the finest in England. It has forty stops, and is now undergoing a repair by Mr. Gray, who, in addition to the pedal pipes already in the organ, has added another set of double open pipes, being the identical pipes used in the organ erected for the Festival at Westminster Abbey. Service at eleven and half-past six o'clock. *Organist, Mr. Cooper.*

No. 13.—*Royal Hospital, Greenwich.* Organ

built by Greene, a very fine instrument. Swell to F F, very fine. Service at eleven and three o'clock. *Organist, Mr. Jago.*

No. 14.—*St. Katherine, Regent's Park.* Organ by Greene; the finest of his make in London. Lately repaired by Mr. Gray. Service at eleven and three o'clock. *Organist, Mr. Leffler.*

No. 15.—*The Chapel of the Foundling Hospital.* Organ a very good one, and lately repaired by Mr. Bishop, who has put in a set of very fine pedal pipes to C C C. This organ possesses the same peculiarity as the one at the Temple Church, it having the quarter tones. Service at eleven and half-past six o'clock. *Organist, Mr. Sturgess.*

No. 16.—*St. Dunstan, Fleet Street.* Organ now erecting by Messrs. Robson, with pedal pipes to G G G. Service at eleven and half-past six o'clock. *Organist, Mr. Thomas Adams.*

No. 17.—*St. George's, Camberwell.* A fine organ by Lincoln, with pedal pipes to C C C. Service at eleven and half-past six. *Organist, Mr. Thomas Adams,* who alternately (morning and evening) divides his services here and at St. Dunstan's, Fleet Street.

No. 18.—*St. Peter, Walworth.* A fine organ by Lincoln; swell to C. Service at eleven and half-past six o'clock. *Organist, Mr. Purkis.*

No. 19.—*St. Edmund, Lombard Street.* Organ by Bishop, very fine, with four rows of keys, pedal pipes to G G G; swell to E E in the bass. Service at eleven and half-past six o'clock. *Organist Mr. Westrop.*

No. 20.—*St. Mark, Clerkenwell.* A fine organ by Gray, swell to C, pedal pipes to C C C. A fine cremona in the choir organ. Service at eleven and half-past six o'clock. *Organist, Mr. Pyne.*

No. 22.—*Christ Church, Stamford Street, Paddington.* Organ by Bishop, swell to C. Service at eleven and half-past six o'clock. *Organist, Mr. J. Lord.*

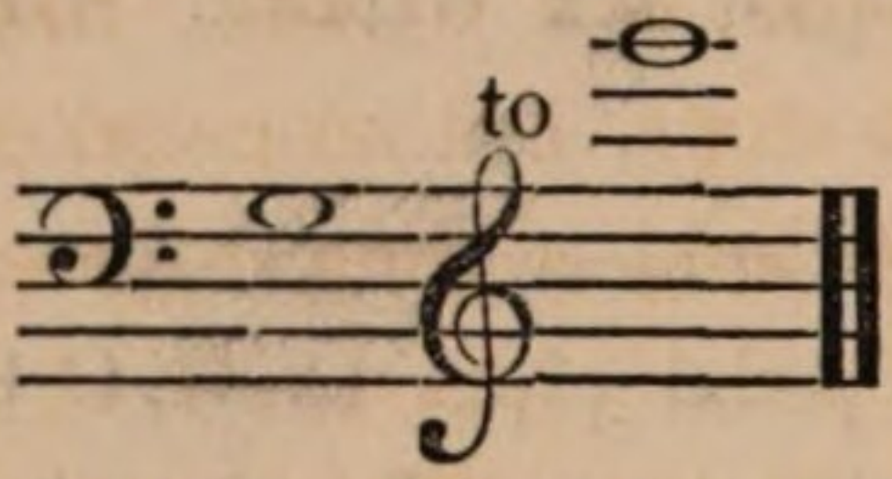
No. 22.—*St. Stephen, Walbrook.* A fine organ by England, thirty-two stops. Service at eleven and three o'clock. *Organist, Mrs. Cooper.*

No. 23.—*St. George's Royal Chapel, Windsor.* A fine organ by Greene, the great organ in a general swell; pedal pipes lately added to C C C, by Gray. Service at eleven and three o'clock. *Organist, Mr. Skeats.*

No. 24.—*Clapham.* A fine organ by R. Gray.

Service at eleven and three o'clock. *Organist, Mr. Blackburn.*

No. 26.—*St. Mary, Rotherhithe.* Organ built by Byfield in 1764. Three rows of keys, an octave and a half of pedals. Compass of the great and choir organs from G G to F in alt; that of swell

from 

Service at eleven in the morning, a quarter-past three in the afternoon, and half-past six in the evening. *Organist, Mr. R. W. Nottingham.*

No. 27.—*St. Ann's, Limehouse.* This organ was built by Bridge in 1741: it is a fine instrument. Pedals, but no pedal pipes. Compass of the great and choir organs from F F F to F in alt (sixty notes). Service at eleven and three o'clock. *Organist, Miss Williams.*

No. 28.—*St. Pancras New Church.* Fine organ, built by Gray: has twenty-four stops. Compass from F F F to F in alt. Pedals and pedal pipes to C C C. Service at eleven and three o'clock. *Organist, Mr. Henshaw.*

No. 29.—*Croydon Church.* Organ built by Avery,

the best of his make in and about London. It has twenty-four stops, pedals and pedal pipes. Compass from G G to F in alt. Service at eleven and three o'clock. *Organist, Mr. Hullah.*

No. 30.—*St. Martin-in-the-fields.* Organ built by Gray. Compass from G G to F in alt. This instrument has twenty-two stops, but no pedal pipes. Service at eleven, three, and a quarter-past six. *Organist, Mr. Walmisley.*

No. 31.—*Old Chelsea Church.* This instrument has sixteen stops, and an octave and a half of pedals. Service at eleven and three. *Organist, Mr. H. Forbes,* who is highly deserving of a much better instrument.

No. 32.—*St. Mary, Greenwich.* Organ built by Blyth of Isleworth, a very fine instrument. It has twenty-six stops, and an octave and a half of pedal pipes to G G. Service at eleven and seven. *Organist, Mr. W. B. Wilson.*

No. 33.—*Brompton District Church.* Organ built by Messrs. Flight and Robson in 1829. This instrument has twenty stops, three rows of keys, and an octave and a half of pedals and pedal pipes. Compass from G G to F in alt. It has three *composition pedals,* or pedals acting on the great organ,

which lay hold of and pull out the stops by groups. Thus, the *first* pedal draws the stop diapason and open diapason; the *second*, the three diapasons and principal; and the *third* produces the full organ. Service at eleven and three o'clock. *Organist, Miss Wilkinson.*

No. 34.—*Camden Town Chapel.* Organ by Gray, very good, pedal pipes to C C C. Service at eleven and three o'clock. *Organist, Mr. S. Wesley.*

No. 35.—*St. Botolph's, Aldersgate.* Organ built by Green, the gift of Messrs. Seddons, the eminent upholsterers. Compass from G G to E in alt. The diapasons are very fine. It has fifteen stops and an octave and a half of pedals. Service at eleven, half-past three, and a quarter before seven. *Organist, Mr. John Monro.*

We shall conclude our description of the organs in and about London, by noticing two or three others of recent construction, remarkable for their size and other peculiarities.

No. 36.—*Grand Organ in the New Hall, Birmingham.* This splendid instrument was built by Hill, and cost about £2000. It is thirty-four feet wide, fourteen feet deep, and forty feet high; has four sets of keys, and two pair of bellows. The compass of the great and choir organs extends from

C C C (sixteen feet) to F in alt (sixty-six notes); that of the swell from C C to F in alt (fifty-four notes). The great organ contains fourteen stops, the choir organ eight, and the swell nine. The pedals have four stops appropriated to them; the largest pedal pipes, thirty-two feet long, stand in the center tower, and look very majestic.

No. 37.—*New Organ, York Minster.* This instrument is the largest in England, perhaps in Europe. It also was built by Hill. The great and choir organs extend from C C C to F in alt (sixty-six notes); the swell from C C to F in alt (fifty-four notes). The great organ contains twenty-four stops, the choir organ ten, and the swell twelve. The pedals have ten stops appropriated to them, among which are three of thirty-two feet. *The Organists are Dr. and Mr. Camidge.*

CHAP. XIII.

ON TUNING THE ORGAN.

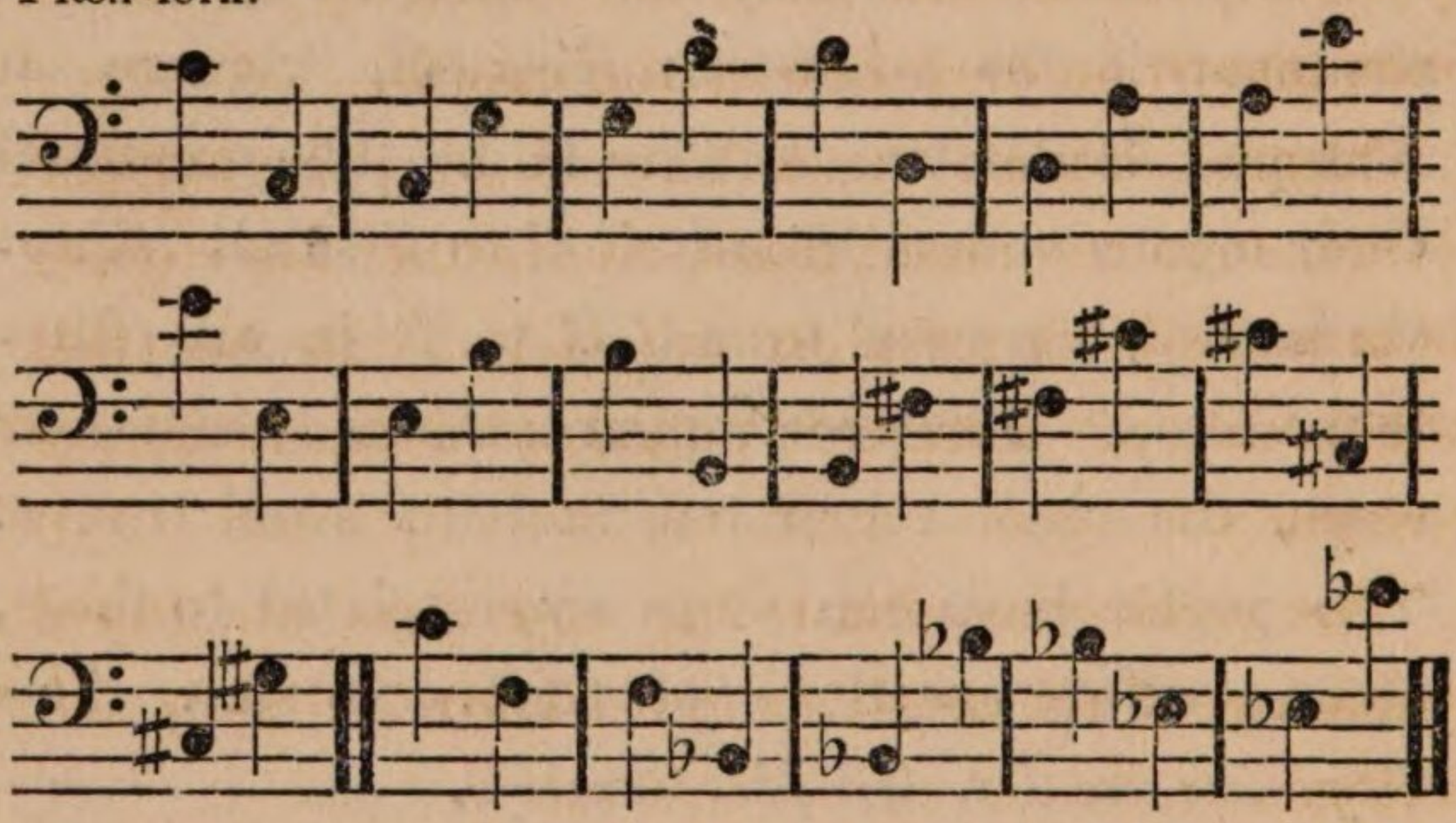
The leading principles of tuning are the same for the organ as for the pianoforte; that is to say,

every octave must be tuned absolutely perfect, and every fifth tuned somewhat flatter than perfect.

The stop called the *principal* is first tuned; and, as it serves as a guide and model for all the other stops, it must be adjusted with great care and accuracy, as its influence pervades the whole organ.

The scheme for tuning the principal is as follows:

Pitch-fork.



In the above scheme, the first note in each bar is already tuned, the second is the note to be tuned. All the remaining notes of the principal stop are tuned in octaves above or below to those given in the scheme.

When the principal is tuned, the other stops are to be tuned in accordance with it.

In tuning the pipes, the necessary alterations in

their pitch are effected in various ways, according to their structure.

Stopped metal pipes have a cap on the top, by which they are tuned. The deeper the cap is pressed down within the pipe, the more acute becomes the pitch, and *vice versa.*

In pipes of modern construction, the caps are generally fixed, and they are tuned by means of ears placed on each side of the mouth.

Stopped wooden pipes have a plug or stopper. Here, as in the metal pipes, the further the stopper is pressed down the pipe, the more acute becomes the pitch; the more it is pulled upwards, the deeper the pitch.

The pipes belonging to the *reed stops* are tuned by means of the *crook*, or twisted wire, already described.

If the crook is pressed downwards, the pitch becomes more acute; if forced upwards, the pitch becomes deeper.

Large open flue pipes are made sharper by cutting away a small ring round their tops, and flatter by increasing their length.

Small open metal pipes are tuned by an instrument for the purpose called a *cone*. One end of

this instrument is a solid cone, the other a hollow cone. By this instrument the tops of the pipes may be contracted or expanded, according as we wish the pitch to be flatter or sharper. If we desire to to flatten the pitch, we must contract the aperture at the top of the pipe by forcing the hollow cone of the tuning instrument upon it, and thus press its edges together; if, on the contrary, we desire to make the pitch sharper, we must insert the solid conical end of the instrument into the pipe and force the edges a little outwards.

Pipes that have ears or shades are tuned by means of those shades. To render the pitch more acute, we must bend the shades nearer towards the opening of the pipe: to flatten the pitch, on the contrary, we must bend the ears a little outwards.

In tuning any two pipes in the relation of unisons, octaves, fifths, or thirds, or other consonant intervals, if we observe the smallest *wave* or *beat* arise from the collision of the two sounds, the interval is not perfectly in tune, and we must not consider it as perfectly adjusted till the two notes produce one steady single sound.

The ranks of pipes in the compound stops that stand in the relation of thirds or fifths to the foun-

dation stops, must always be tuned to them by perfect intervals.

For further information on the general Theory of Tuning, the student may consult *Hamilton's Art of Tuning*, published by Messrs. COCKS and Co.

A competent knowledge of Harmony is desirable to every musician, but to an organist it is absolutely indispensable. I shall therefore conclude by recommending the following Theoretical works to the young organist.

Hamilton's Three Catechisms on Harmony and Thorough-bass; on Counterpoint, Melody, and Composition, and on Double Counterpoint and Fugue.

Reicha's New Theory of Discords.

Reicha's One-hundred-and-twenty-nine Formulas of Interrupted Cadences.

Reicha's Treatise on Suspensions.

Vierling's (a celebrated German organist) Introduction to the Art of Preluding and Extemporaneous Performance in general, illustrated by numerous examples, and designed for the use of Students in Harmony and Composition.

Turbri's Short Course of Harmony.

The above six works are translated by the Author of the present Catechism.

Clarke's Practical Exercises on Harmony and Thorough-bass. And, lastly,

Messrs. COCKS' unique edition of all the Theoretical Works of the celebrated Albrechtsberger, translated from the last German edition by A. Merrick, Esq. and compared with Choron's remarks.

Among practical works, I should recommend Rink's Organ School (the English edition); as also his twelve grand Fugues, Op. 48.

Mozart's Requiem and Haydn's Creation, arranged by Czerny.

Corelli's Twelve celebrated Concertos, arranged by Billington, Mr. COCK'S improved edition.

Bryan's Effusions for the Organ, &c.

FINIS.

J. MALLETT, PRINTER, WARDOUR STREET, SOHO.

Appendix to Hamilton's Organ Catechism.

Exercises on the use of the Pedals.

Any of the following Exercises may be played an Octave lower if necessary to suit the compass of the Pedals.

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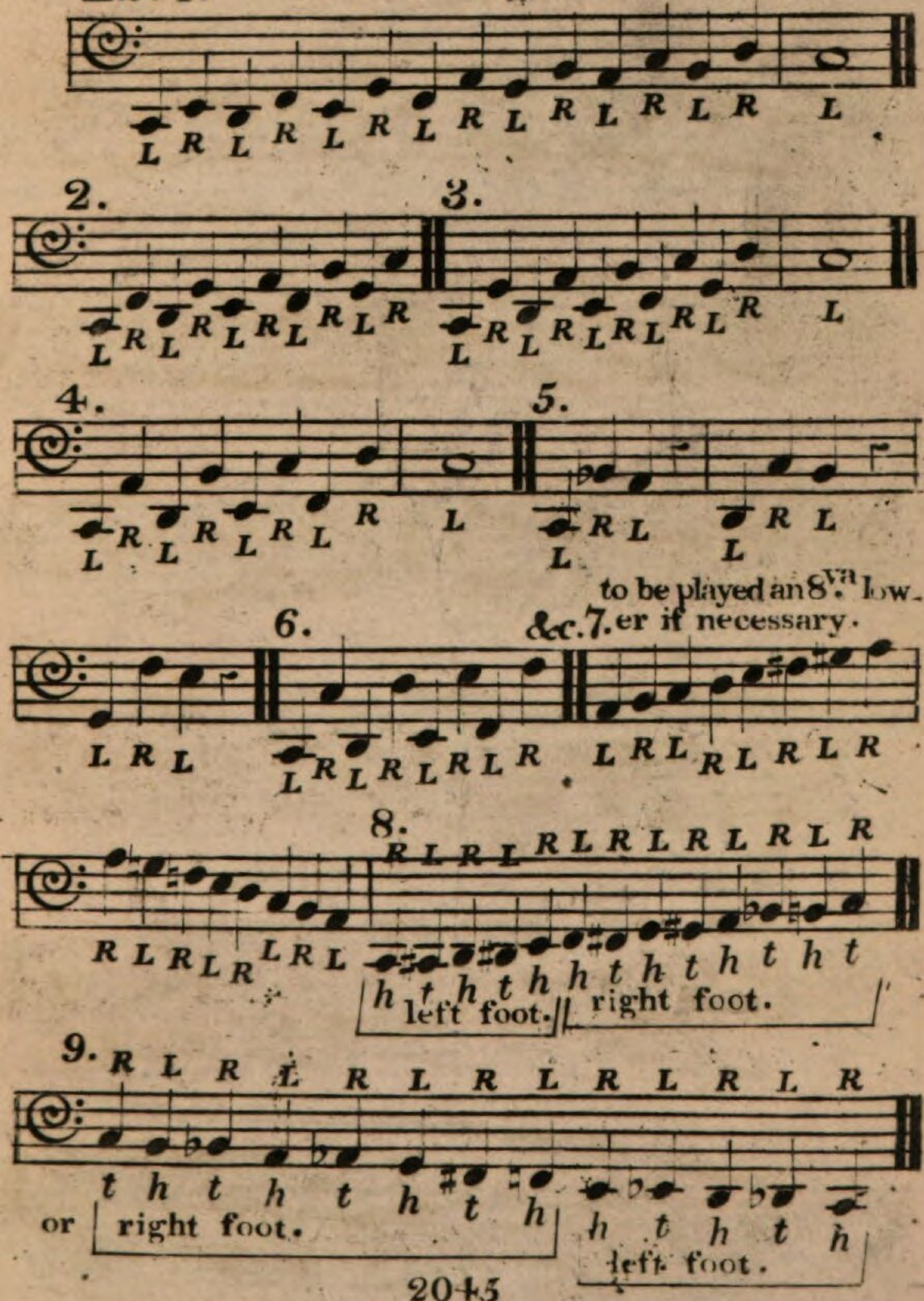

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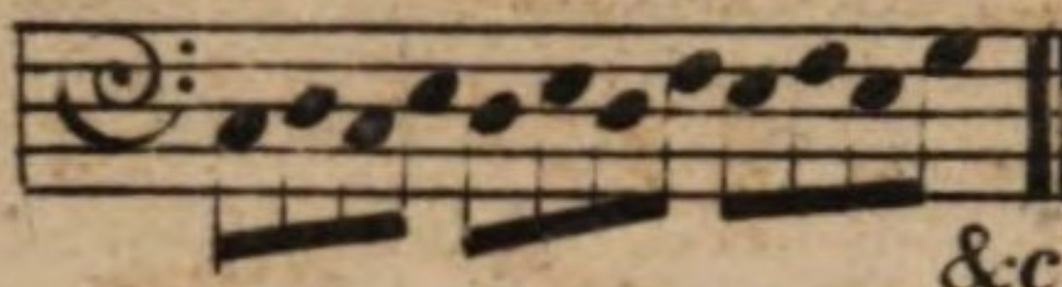

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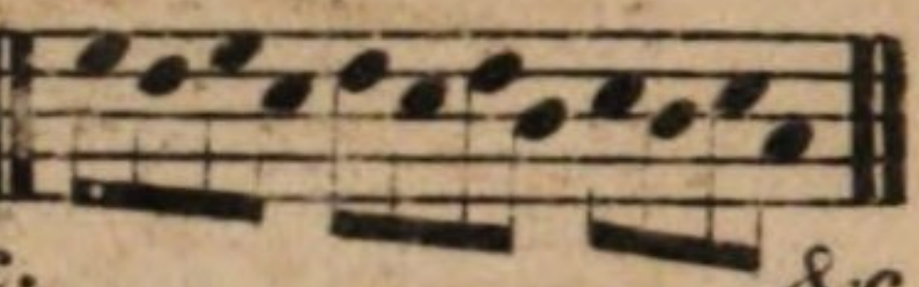

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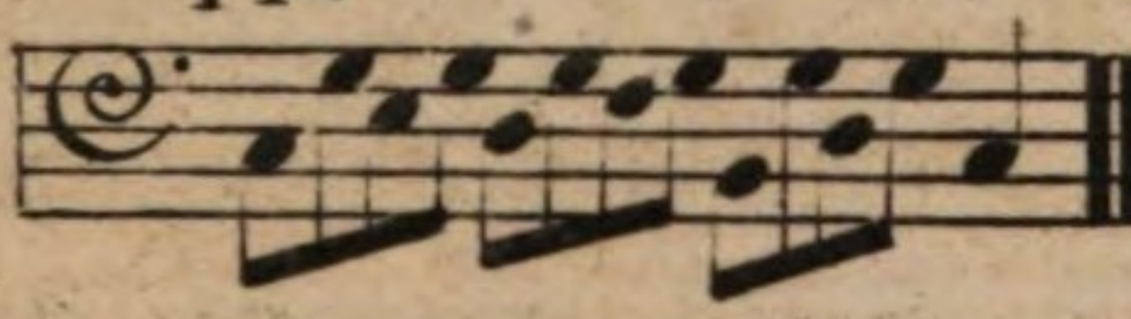

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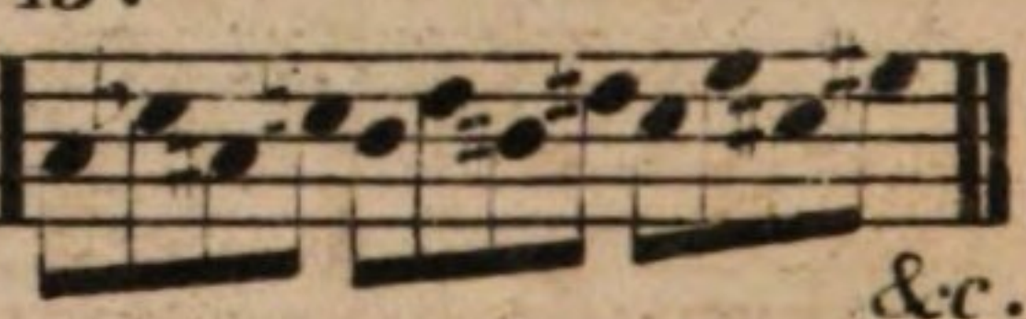

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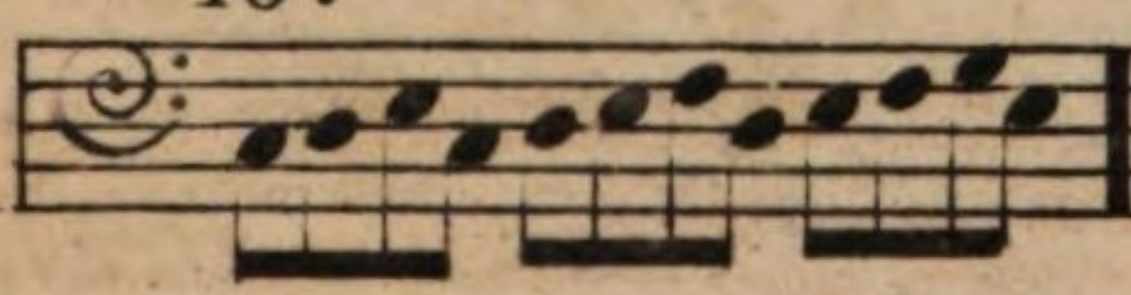

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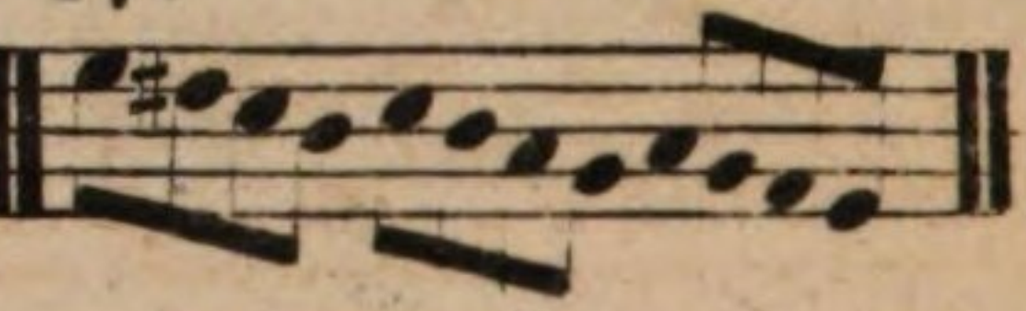

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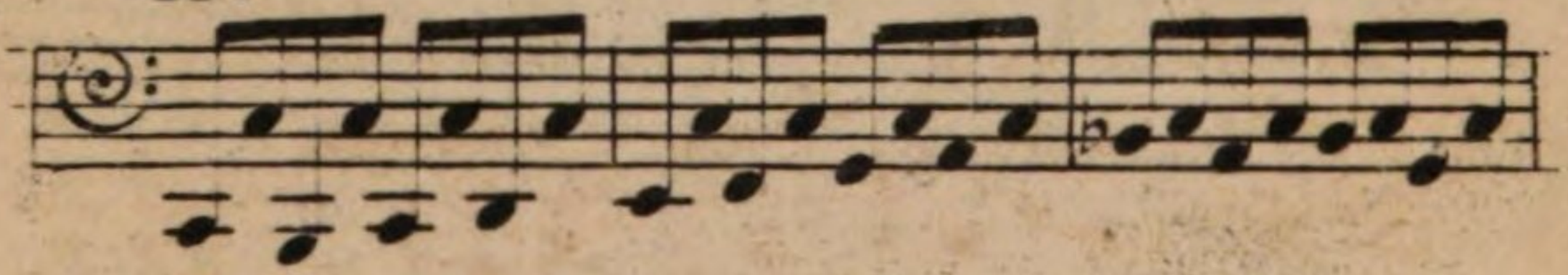

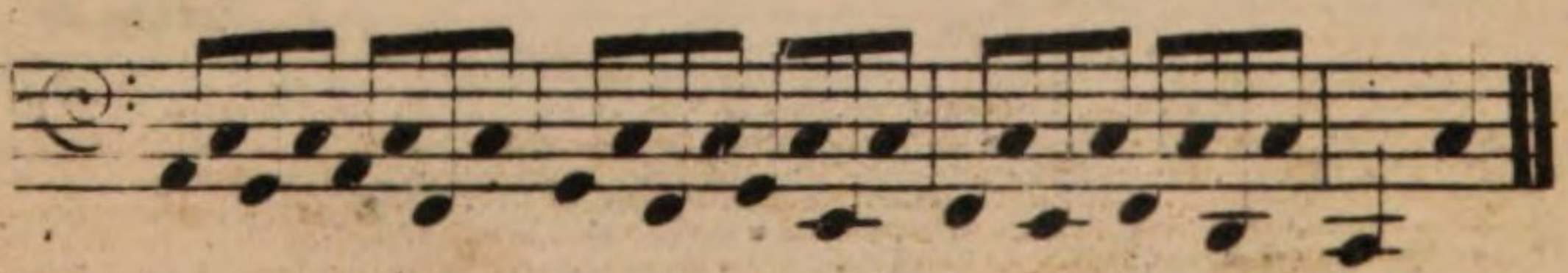

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Exercises on double notes for the two feet.

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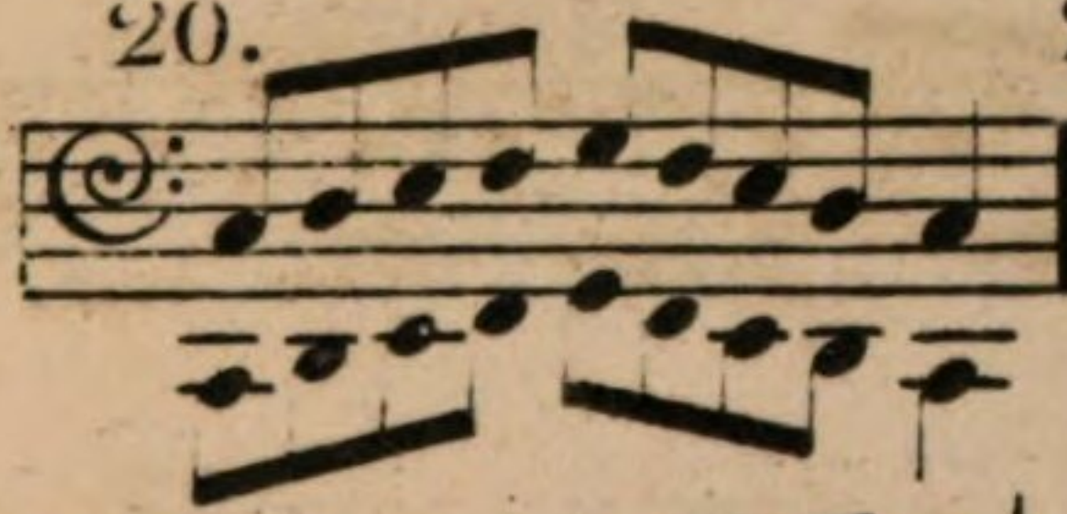

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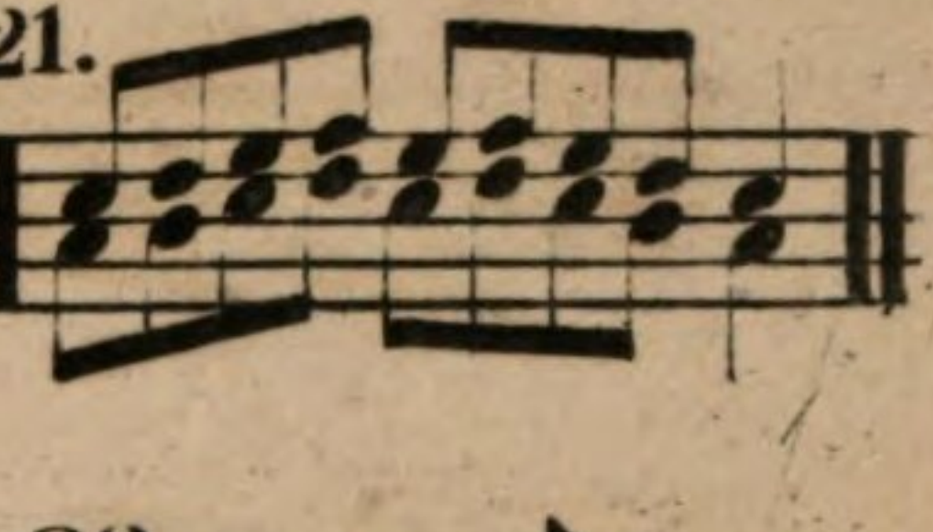

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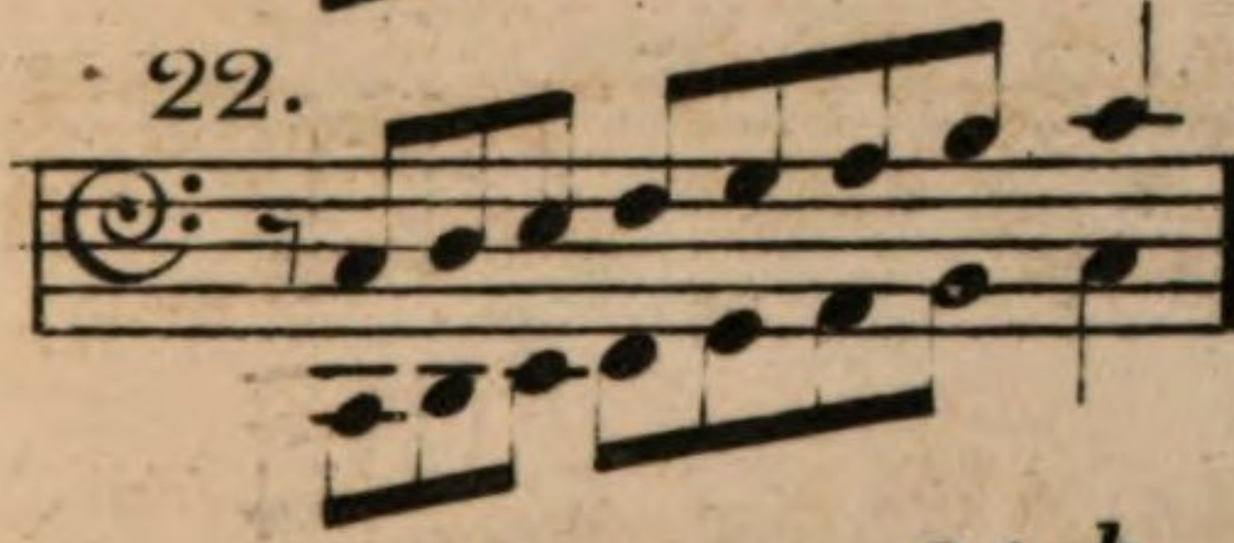

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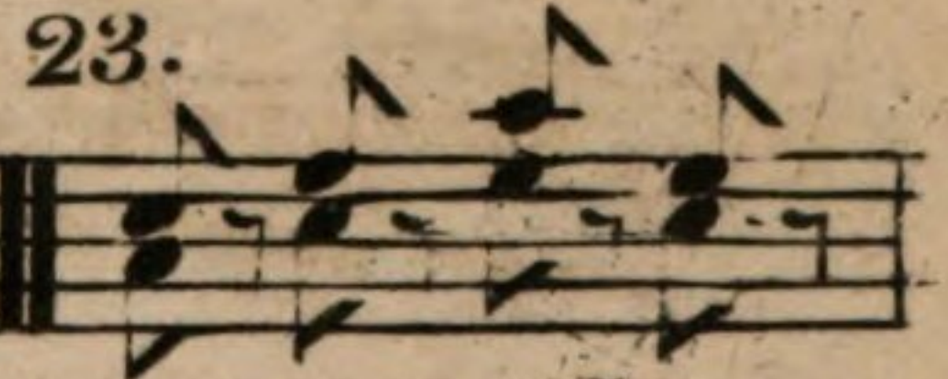

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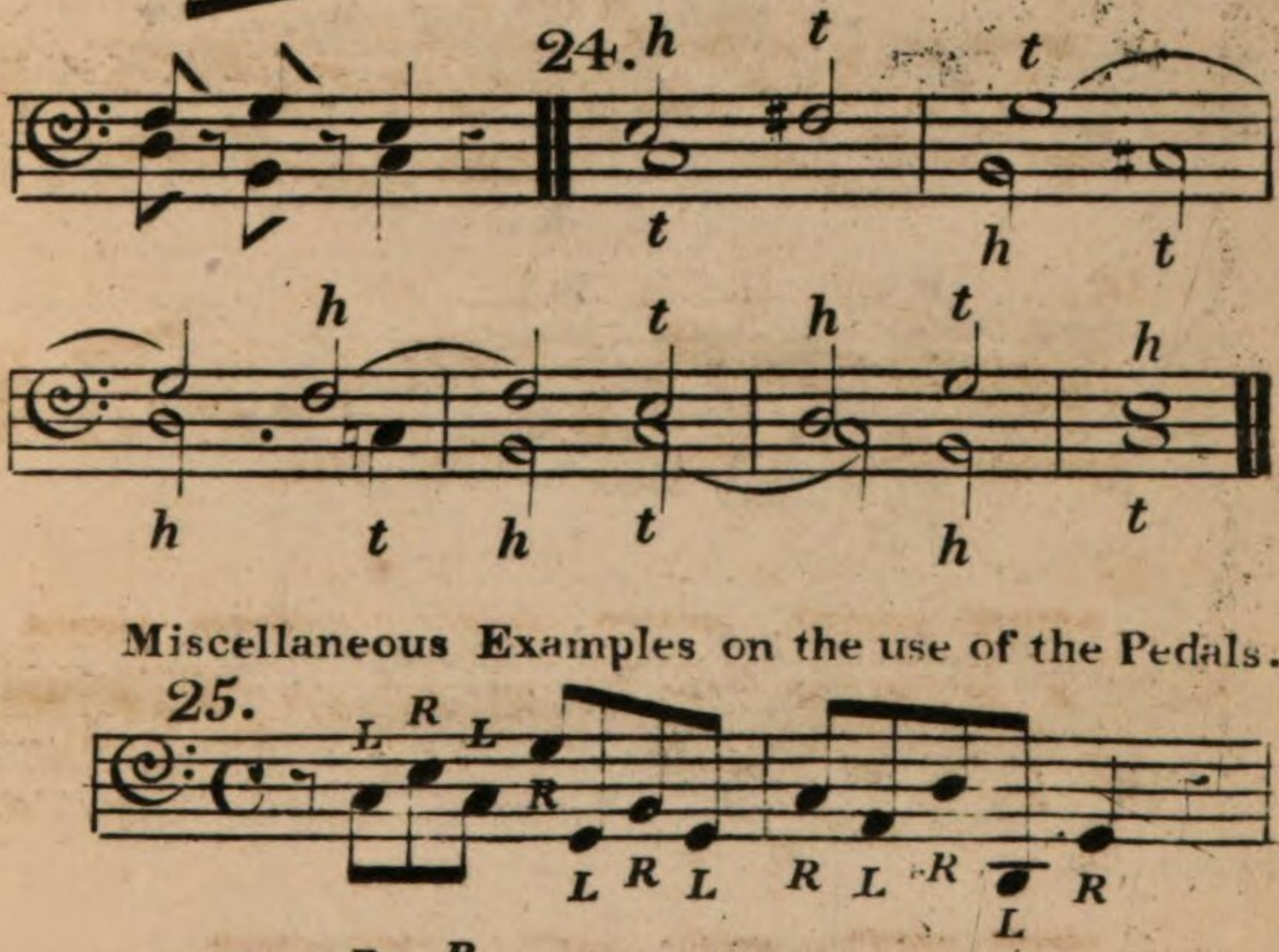

Miscellaneous Examples on the use of the Pedals.

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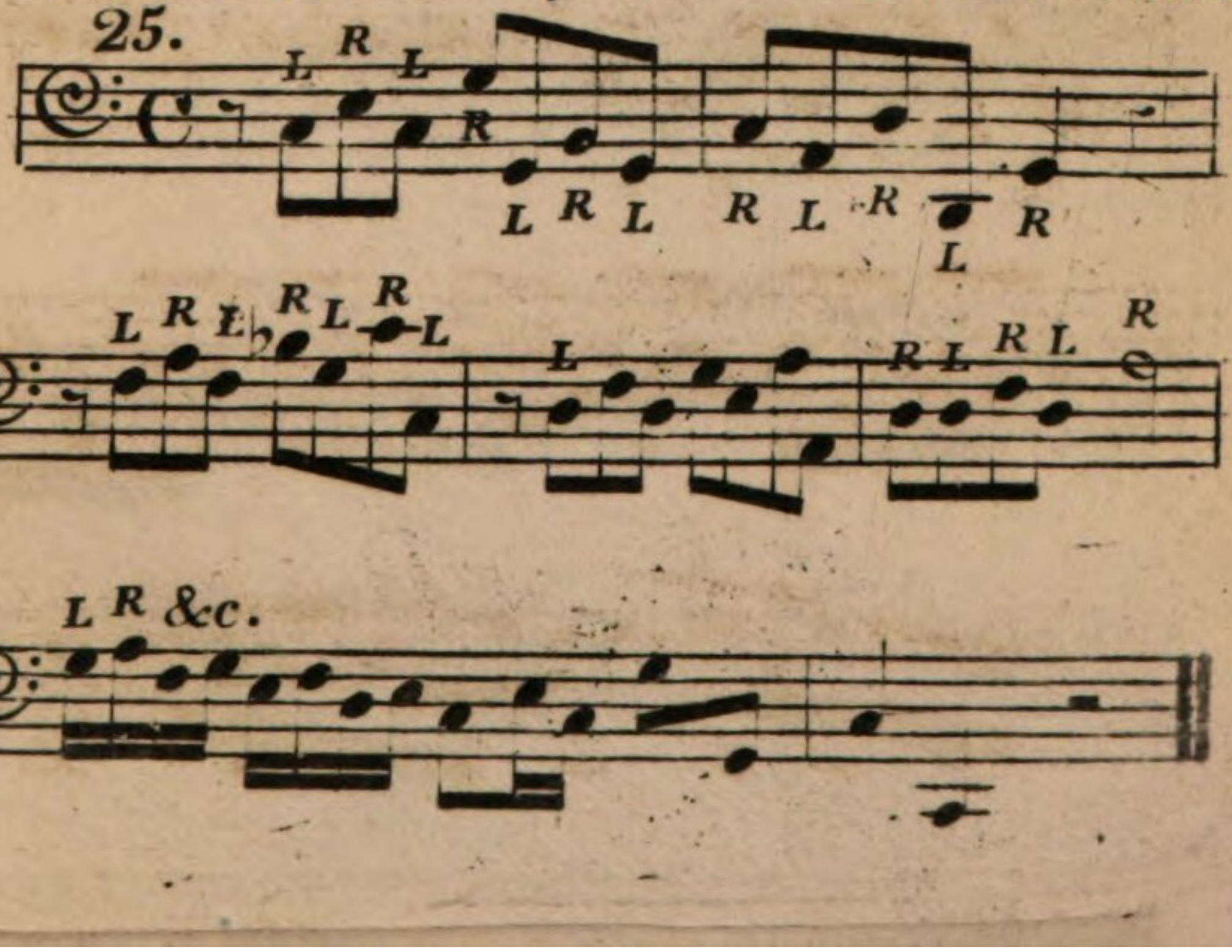

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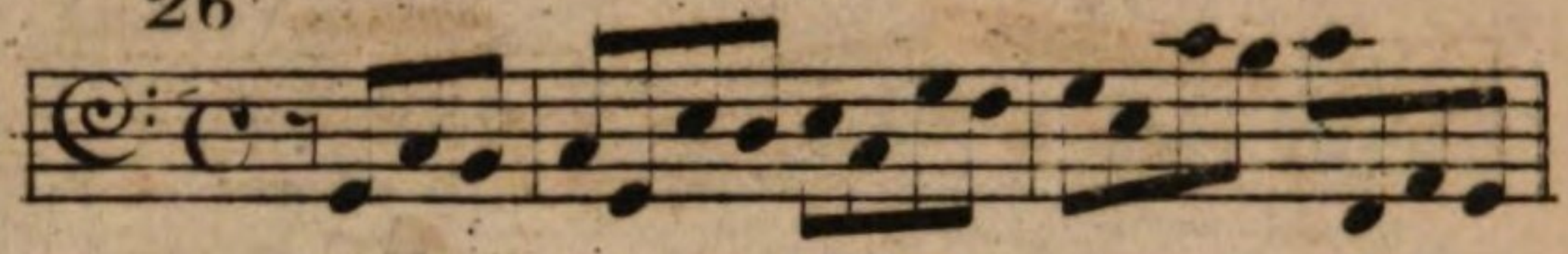

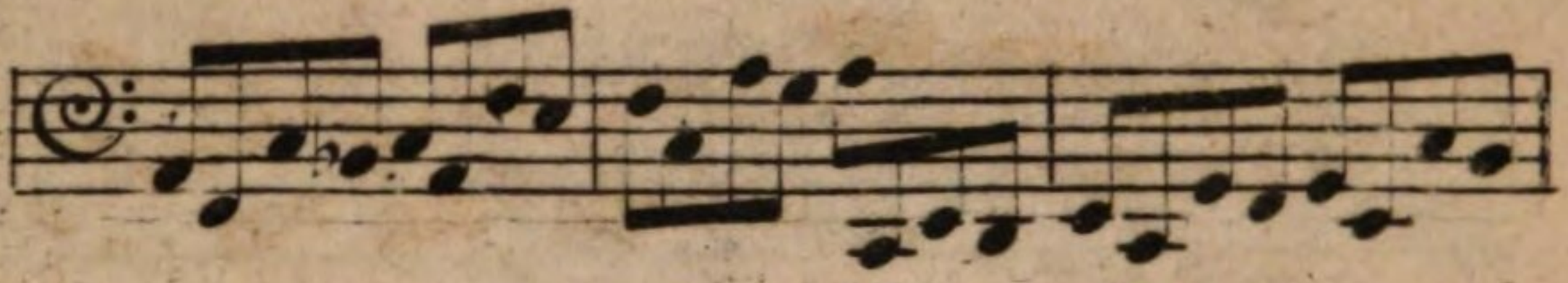

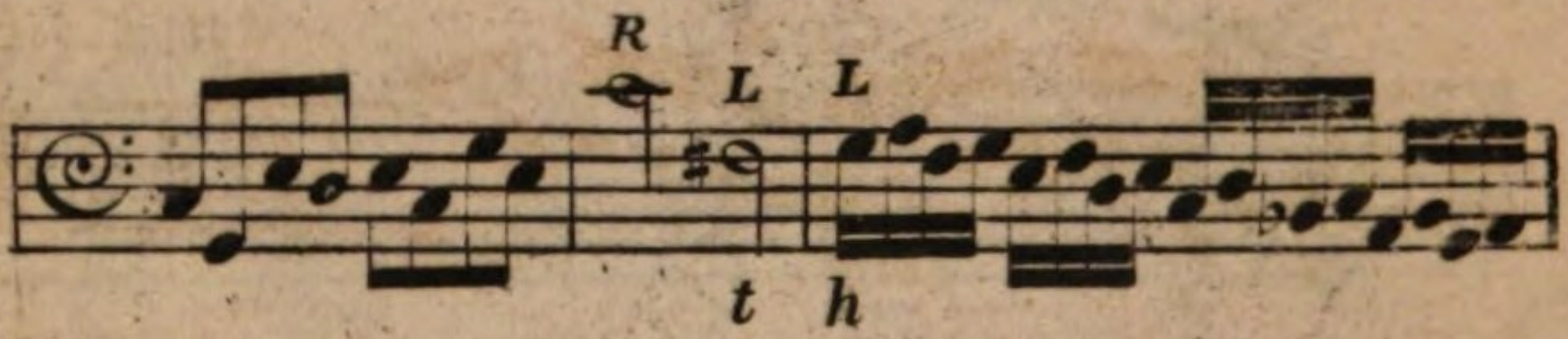

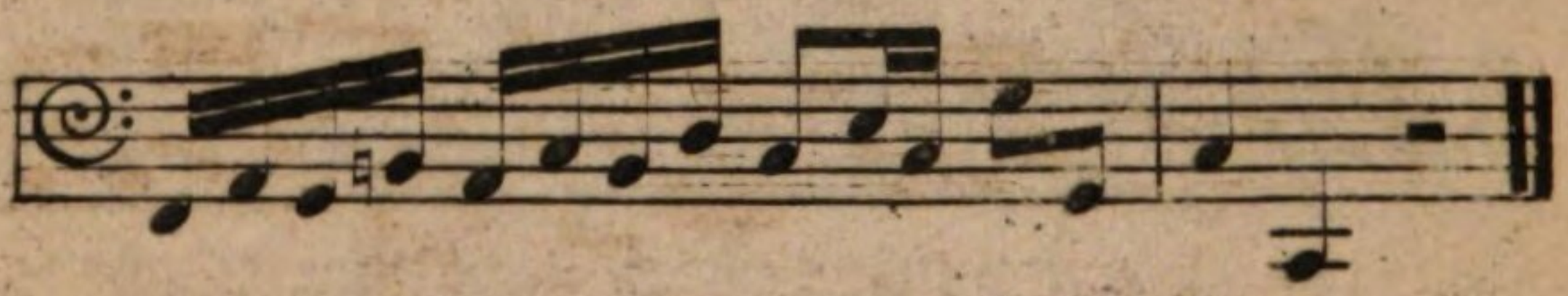

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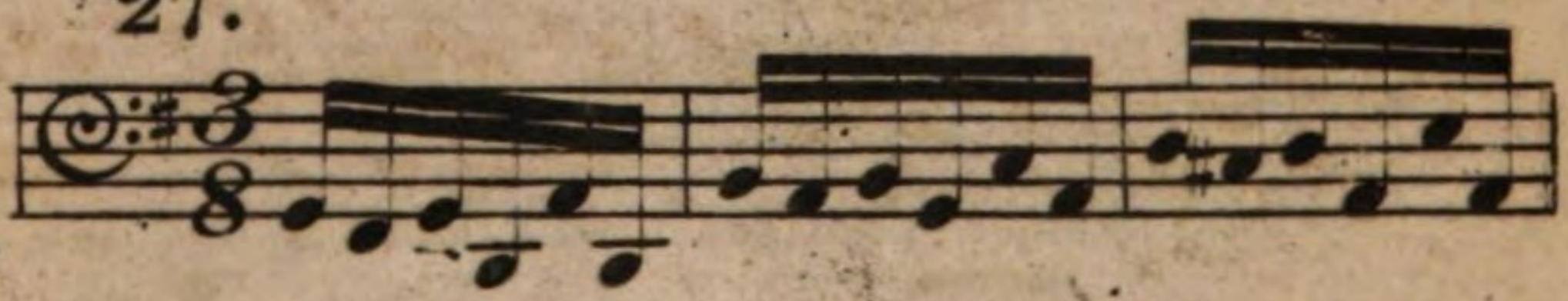

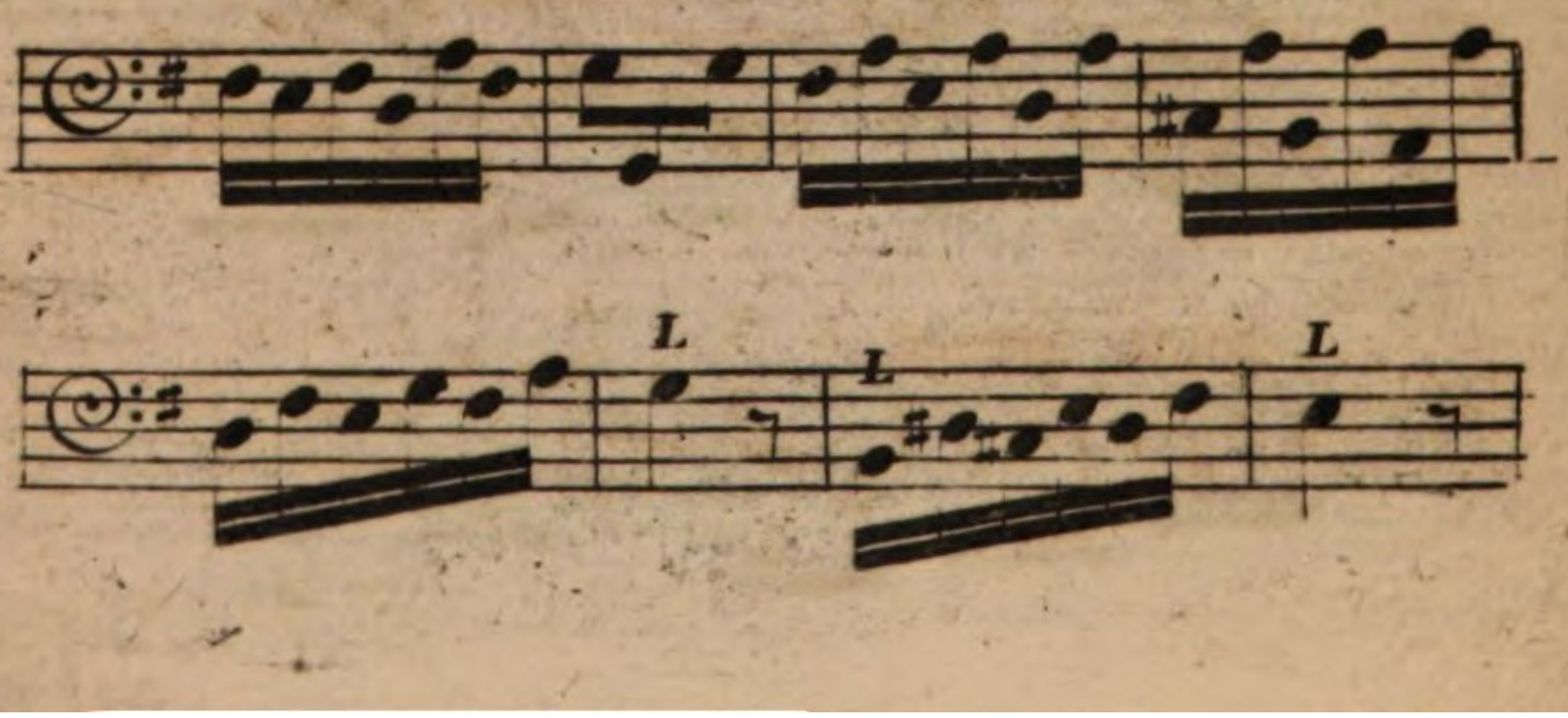

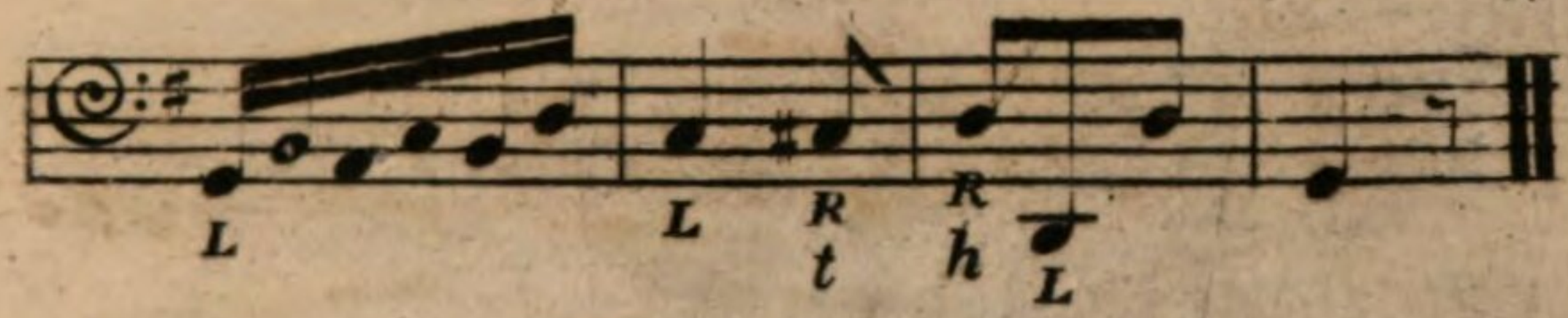

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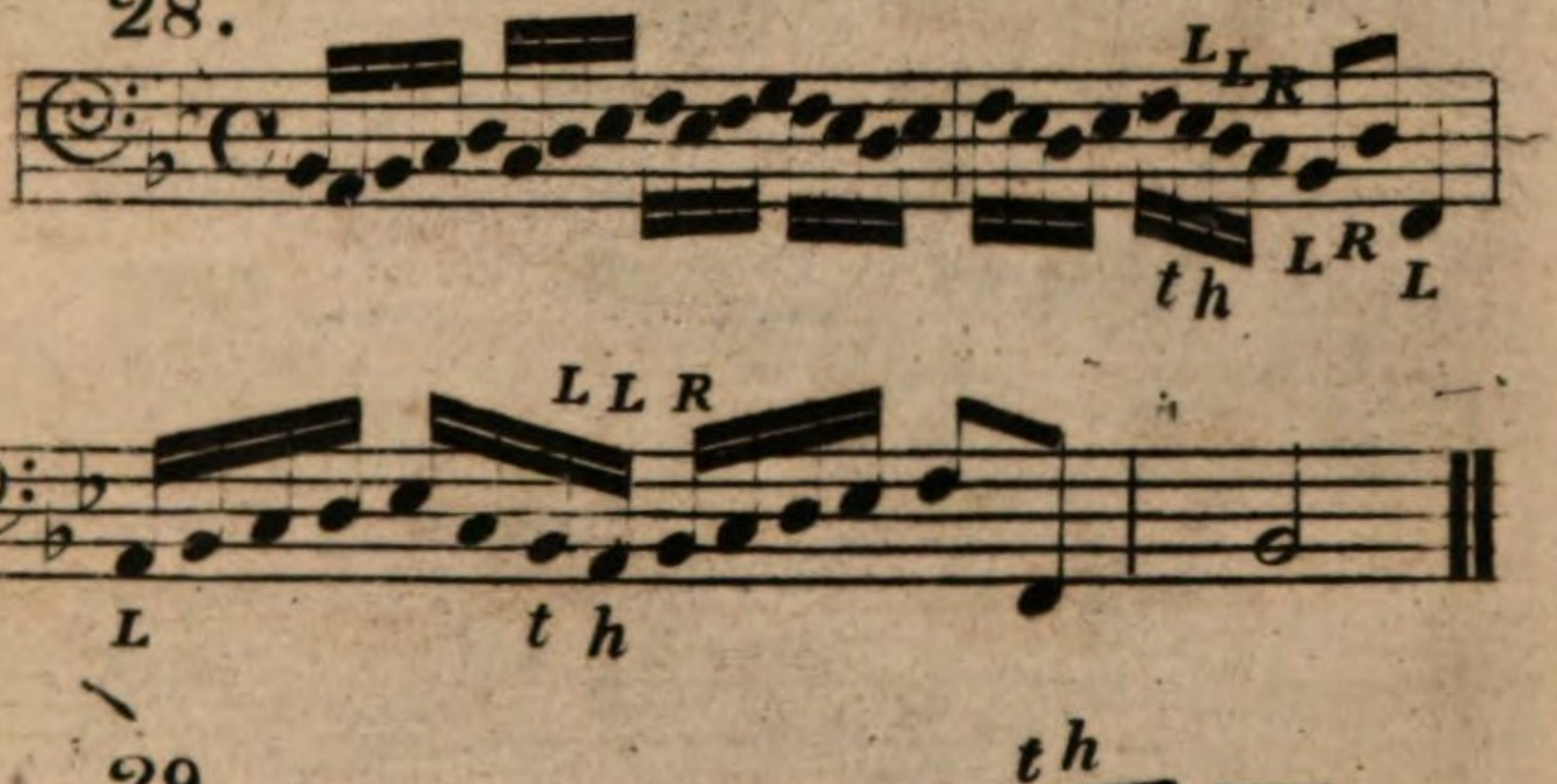

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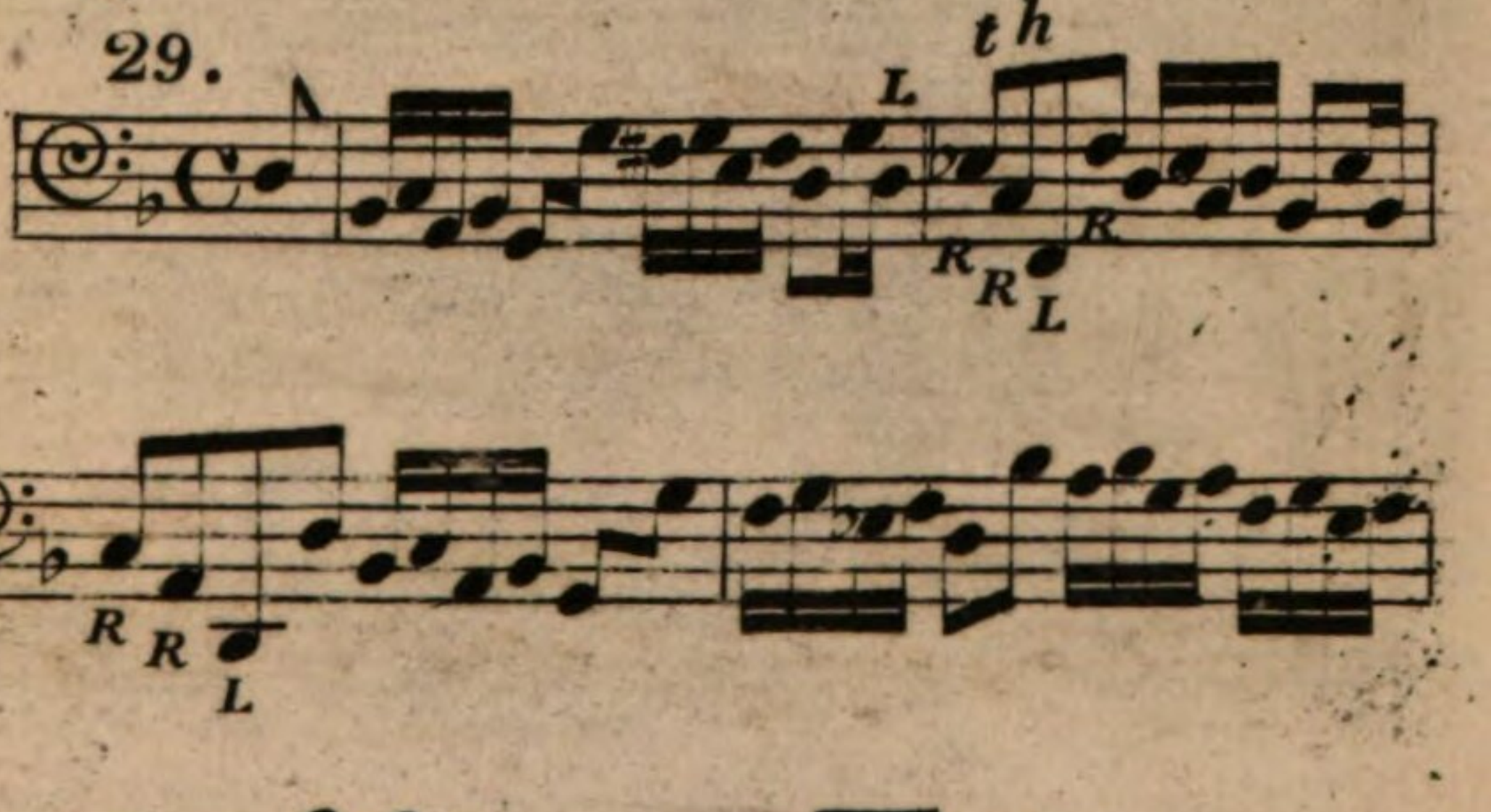

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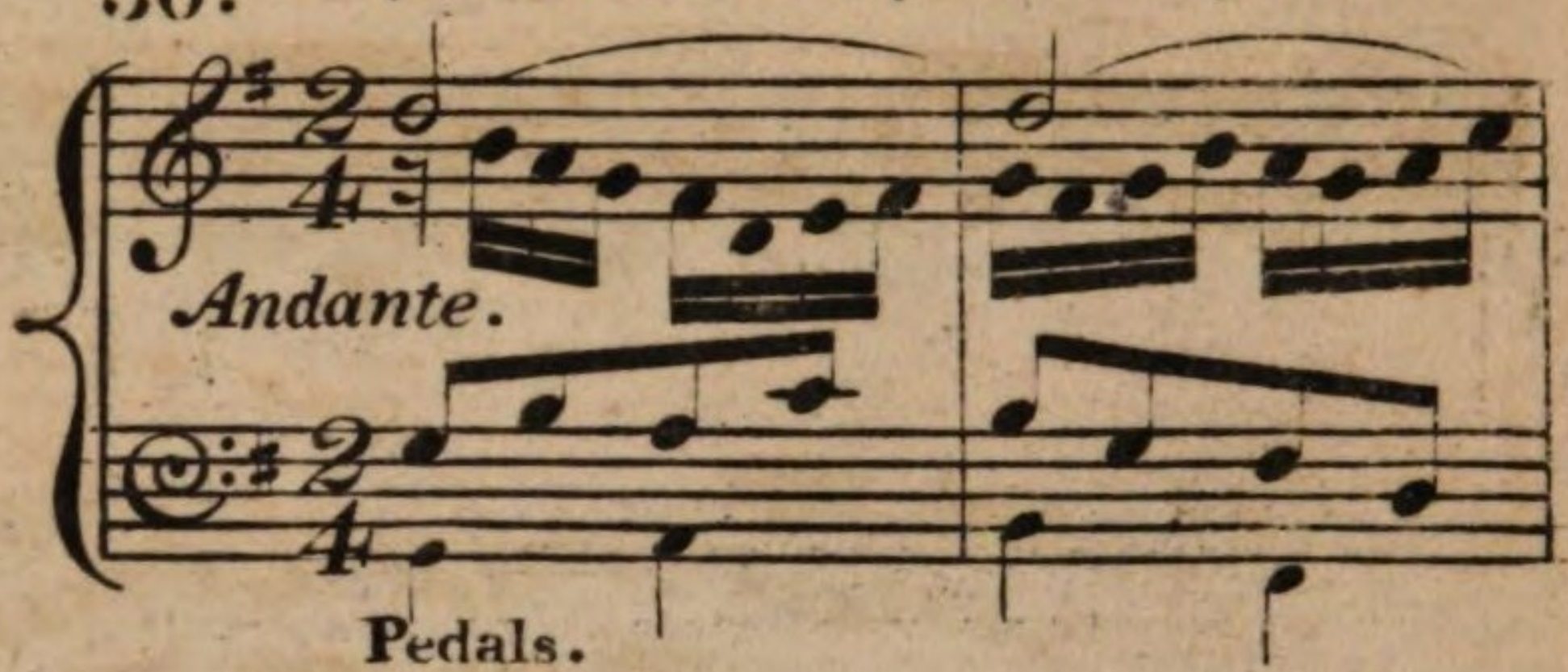
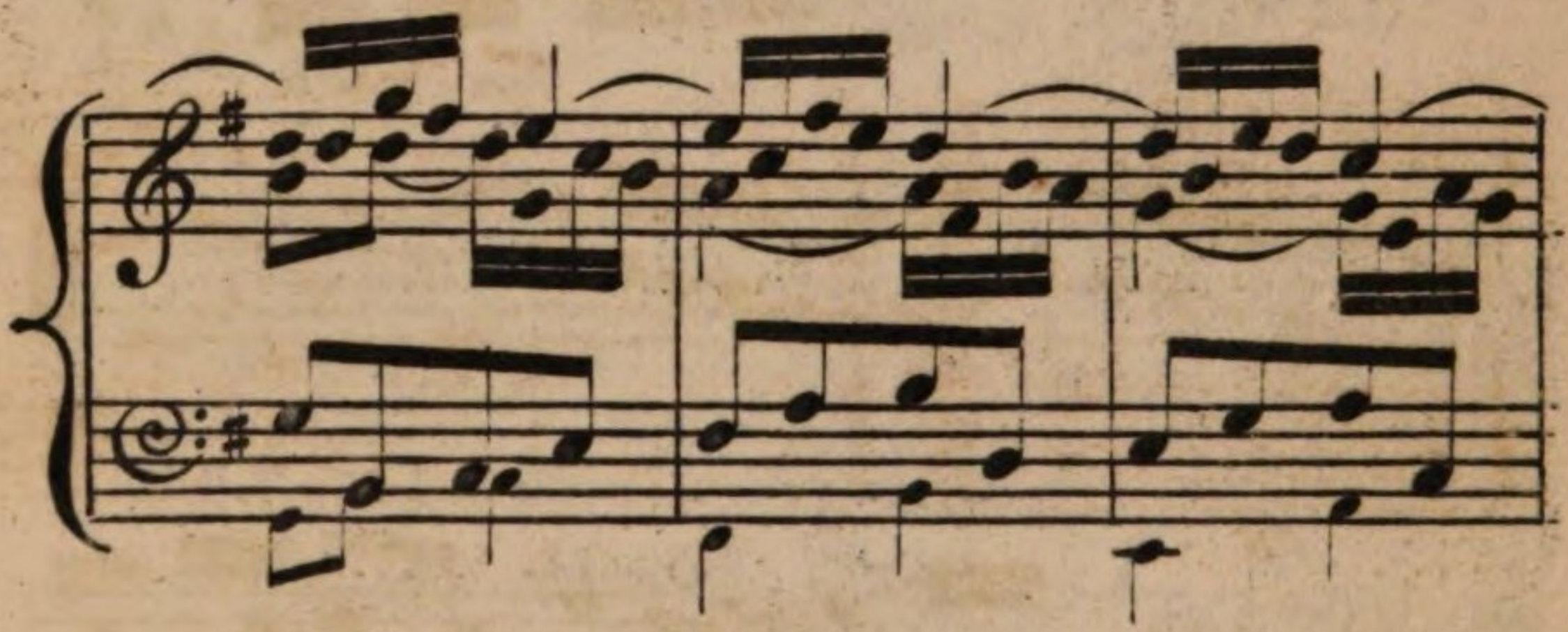
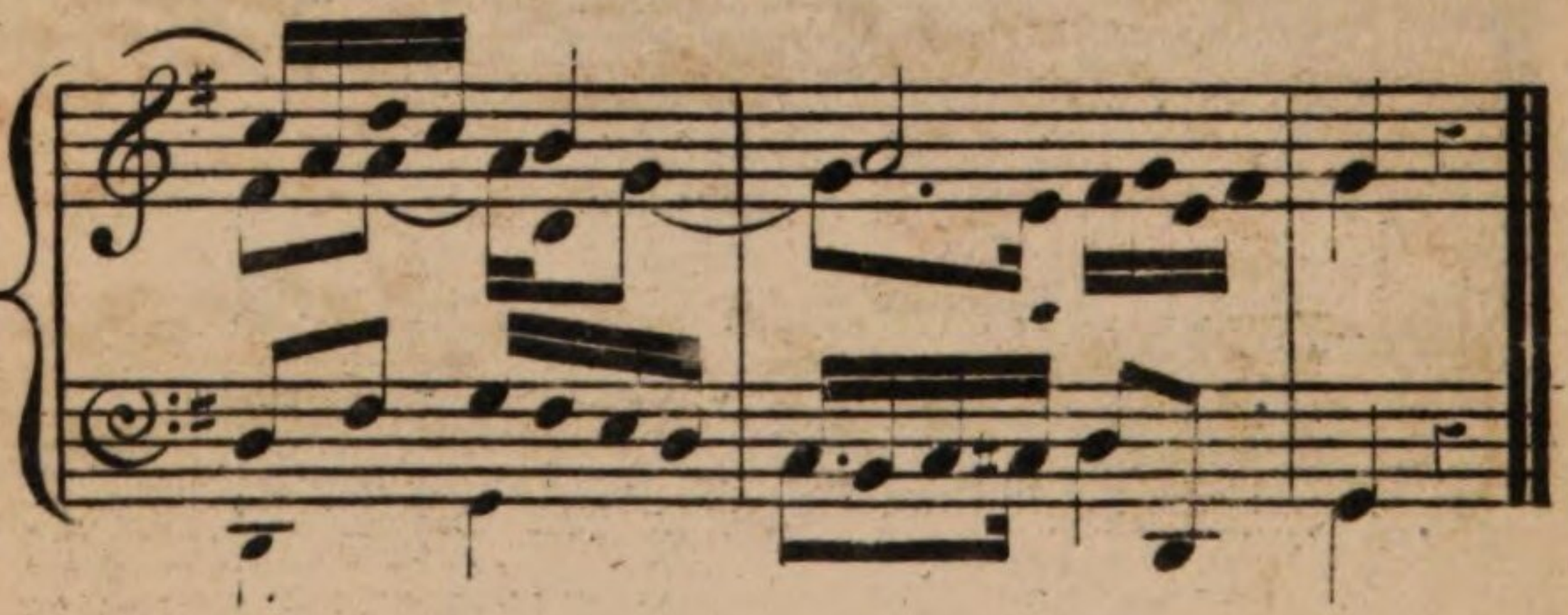
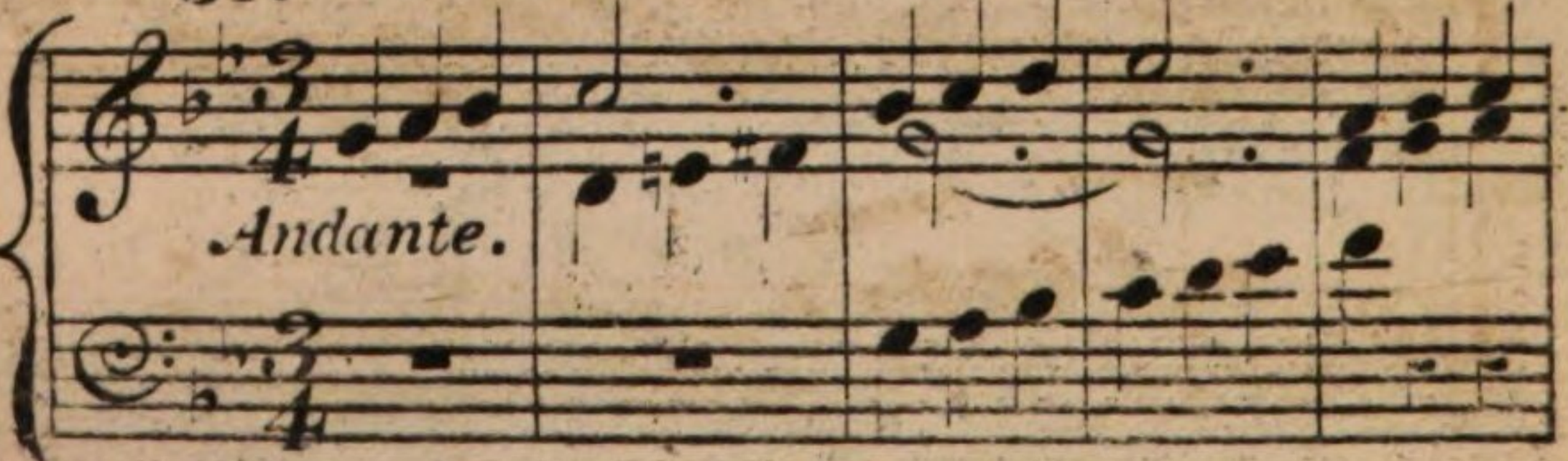


Pedals.





31. **Organ Full to the 15.th**



double stems imply that the notes
Keys. are played with the Pedals.

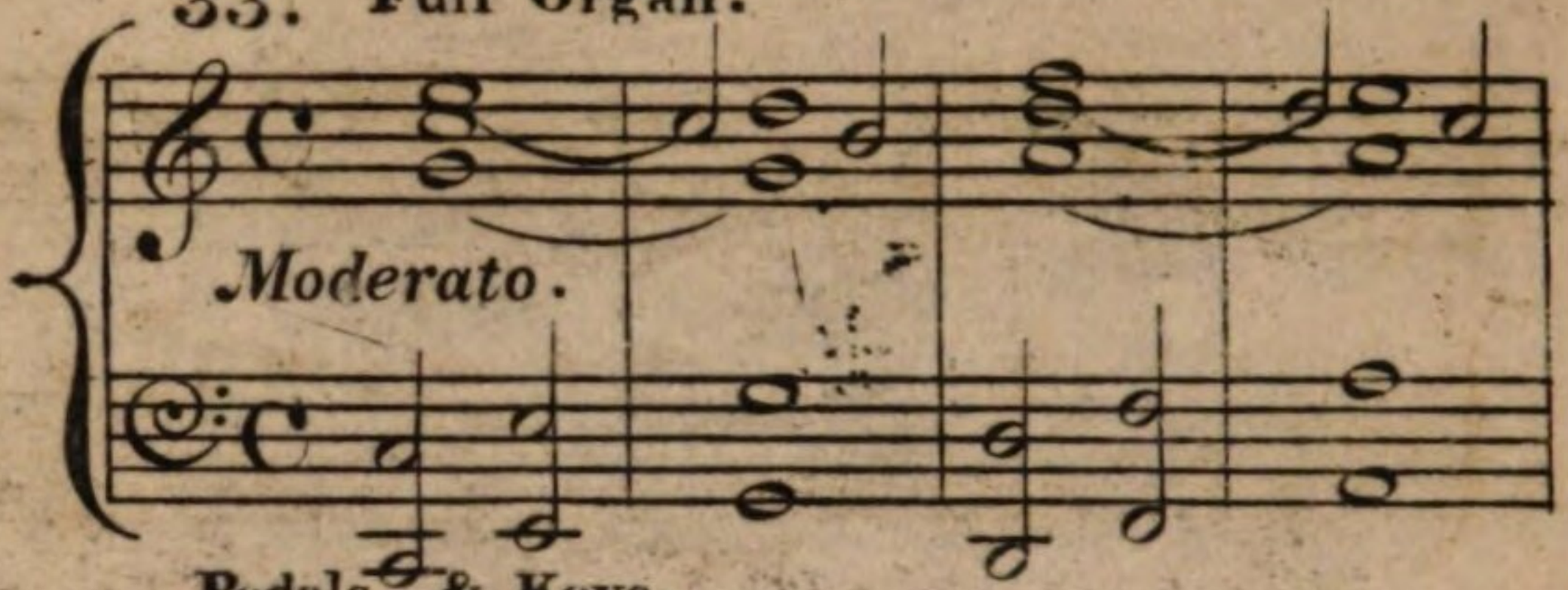
Pedal.

32.

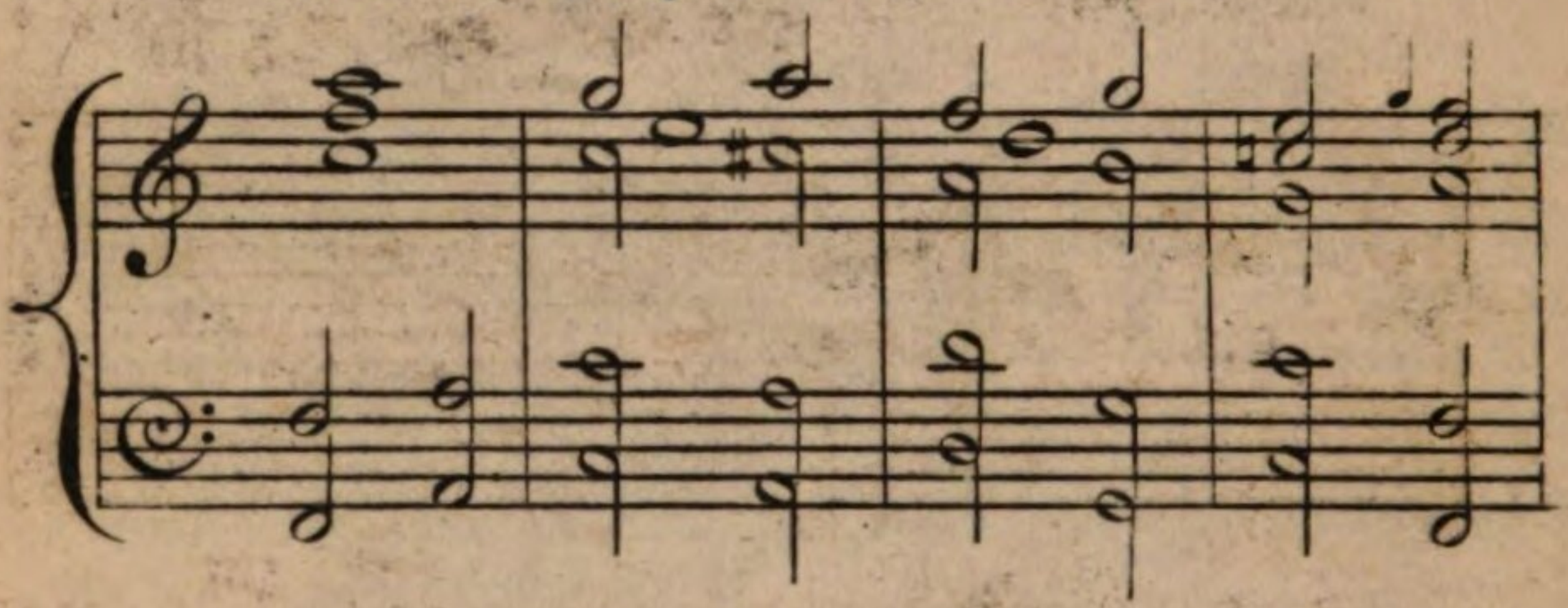
Andante.

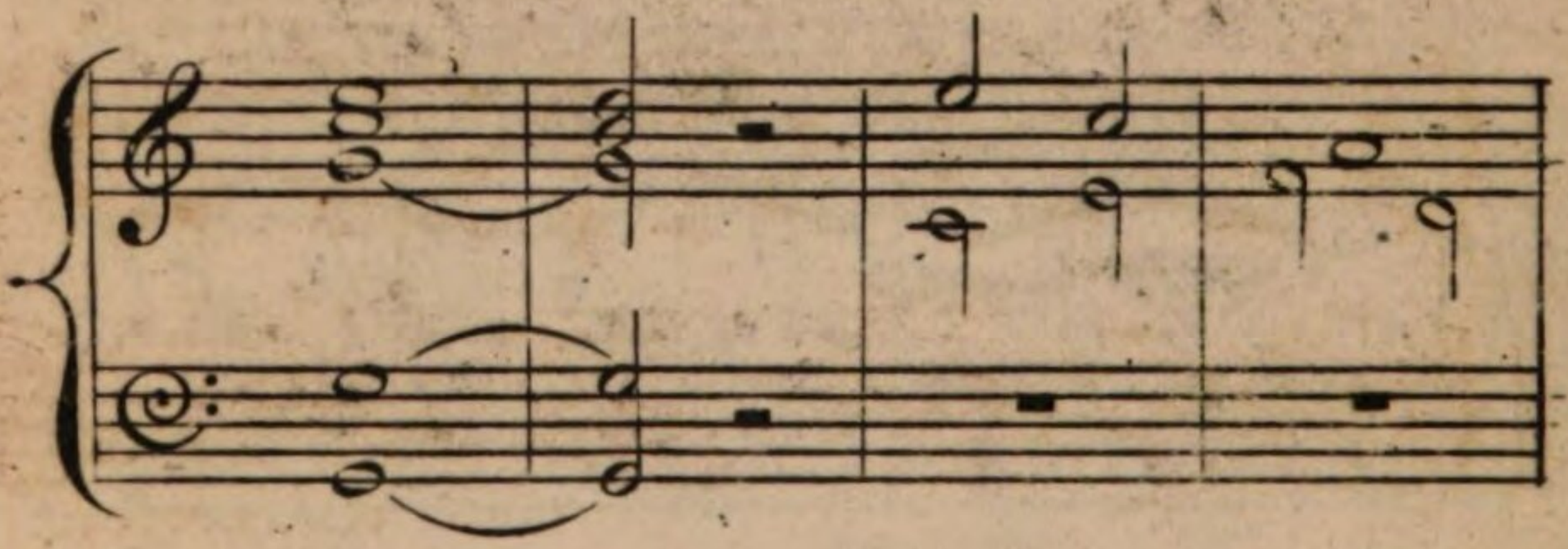
Pedal & Keys.

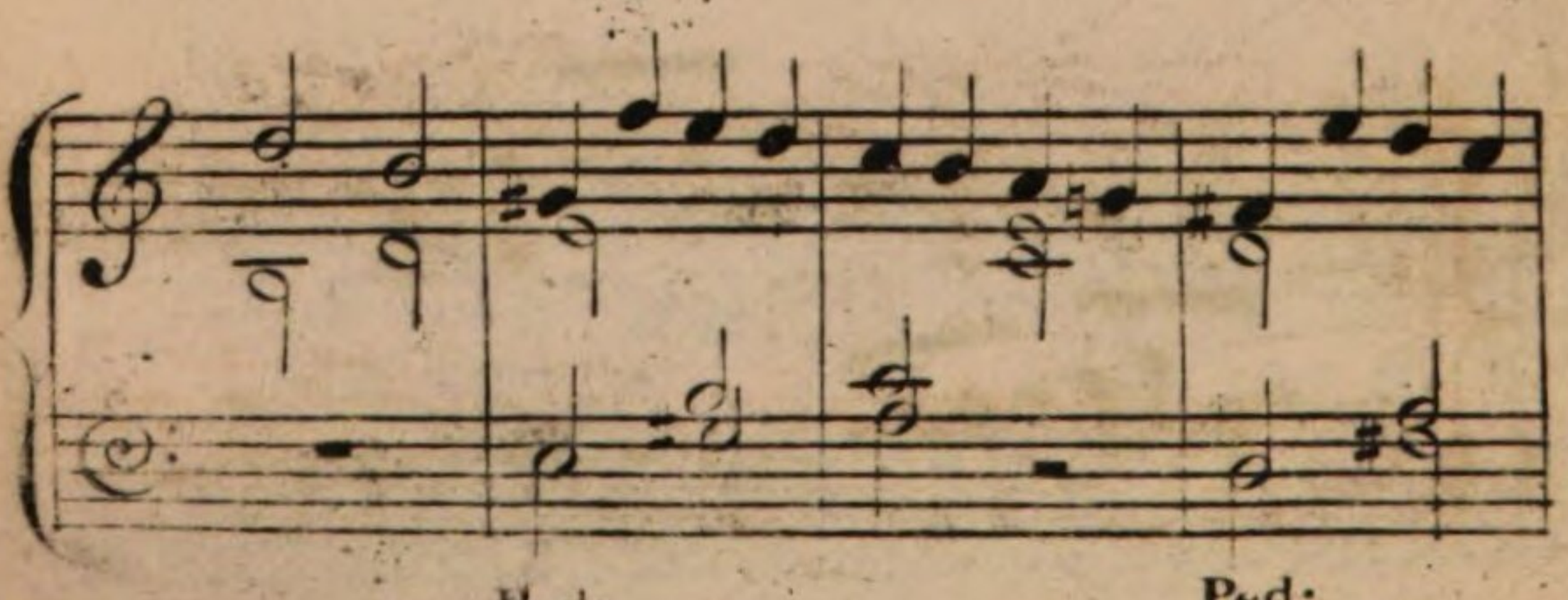
33. **Full Organ.**

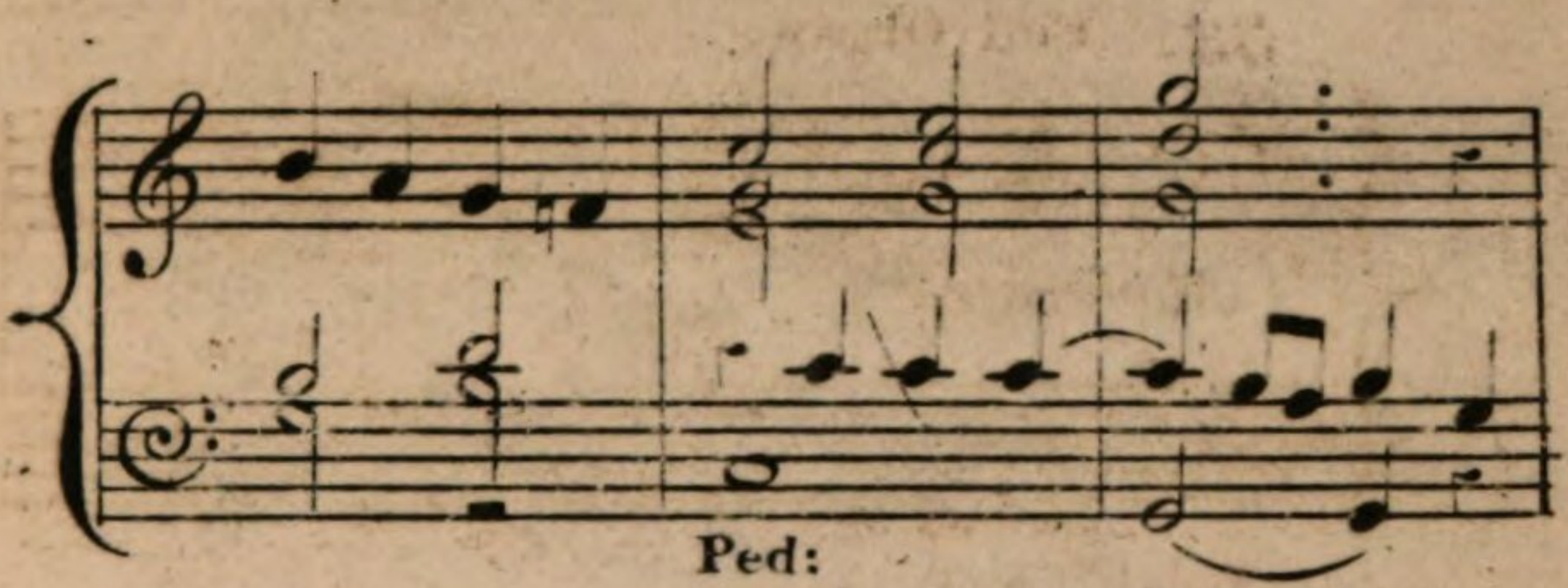


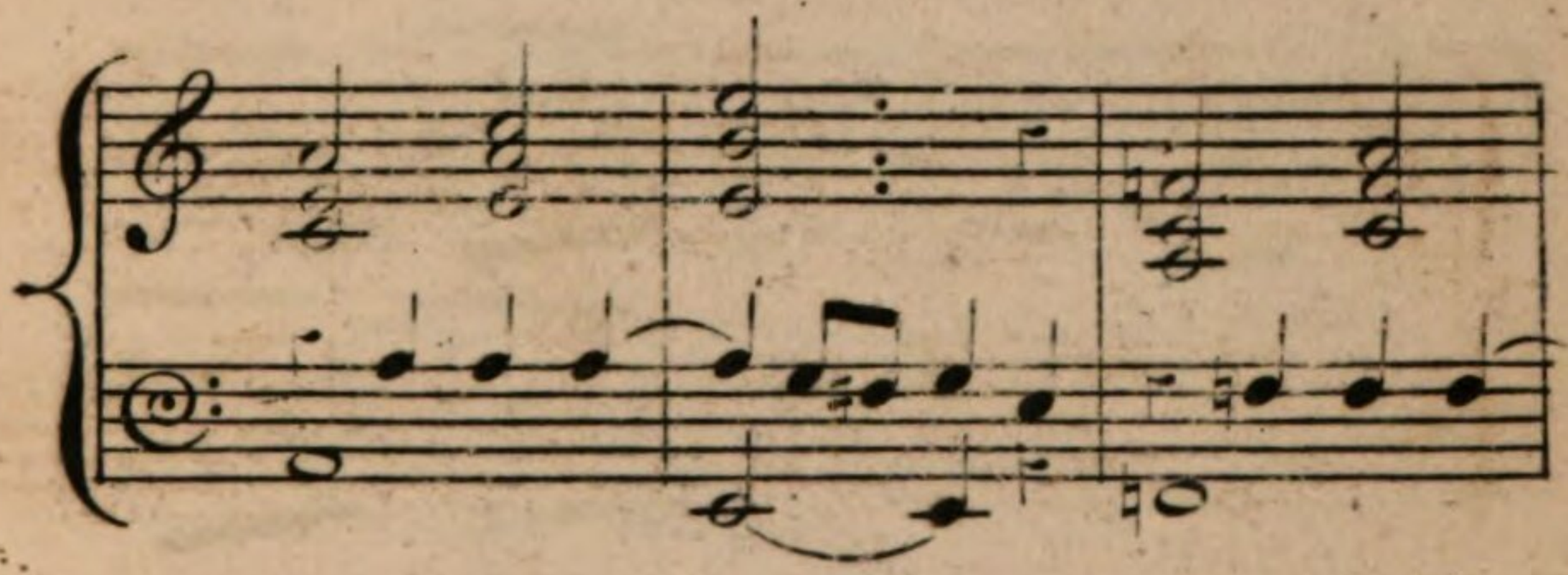
Pedals & Keys.

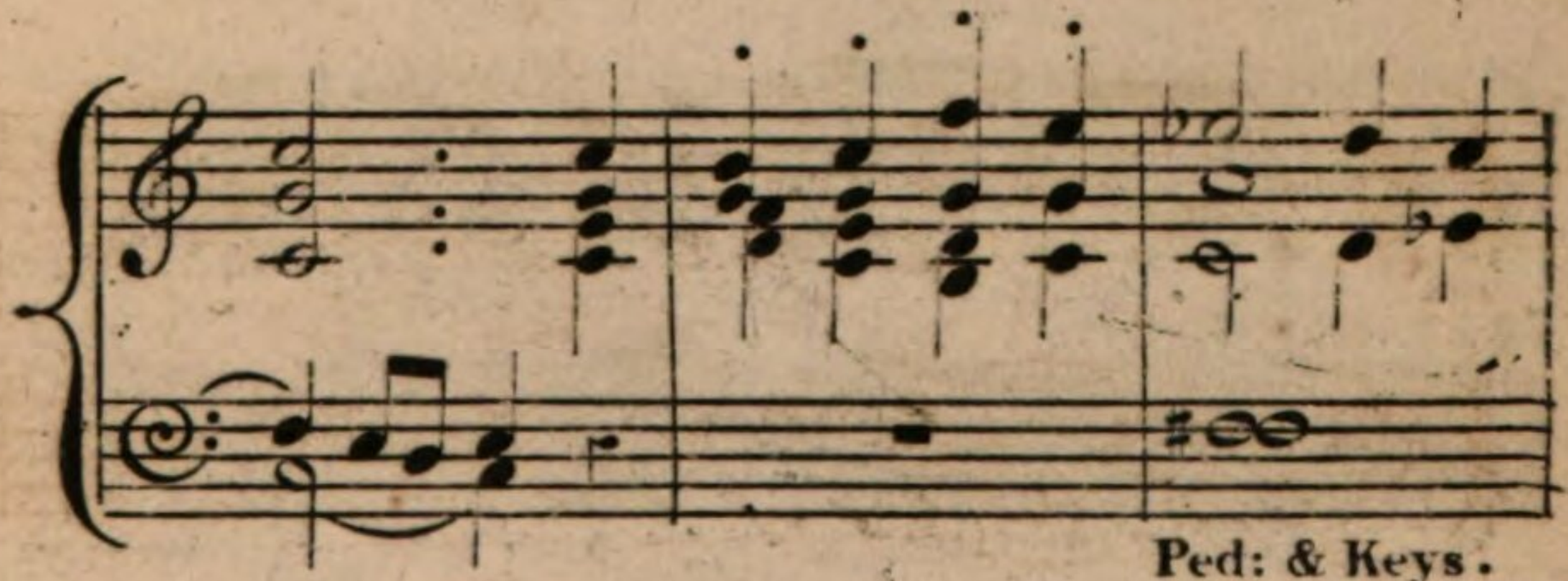


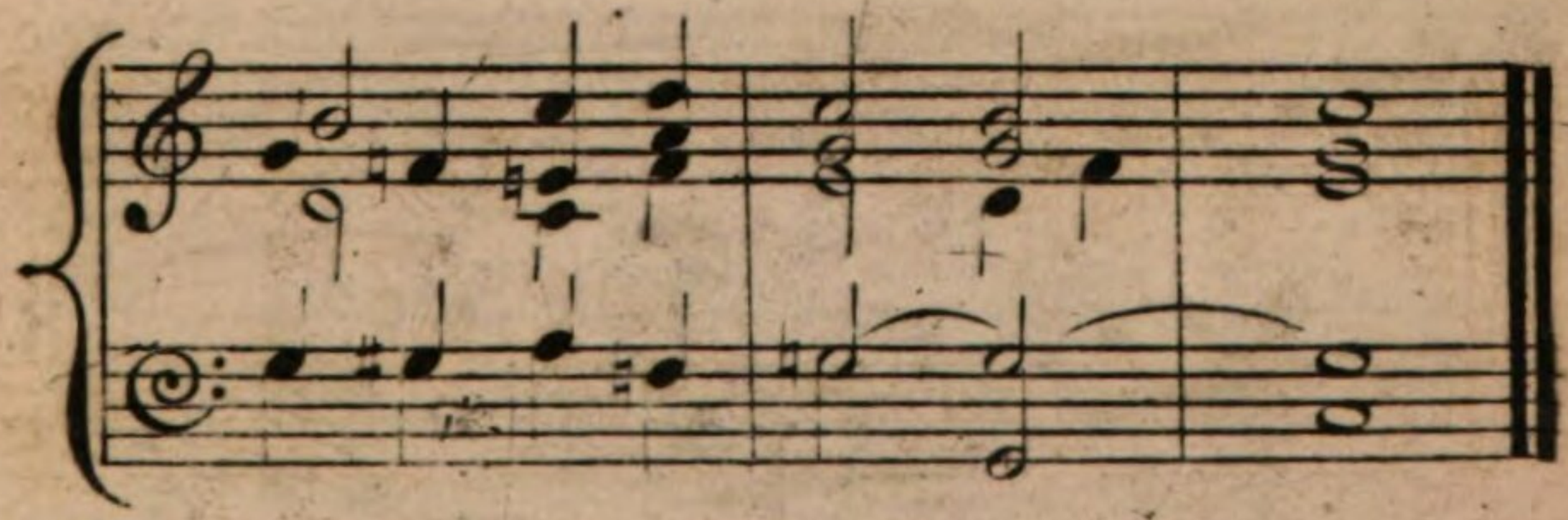




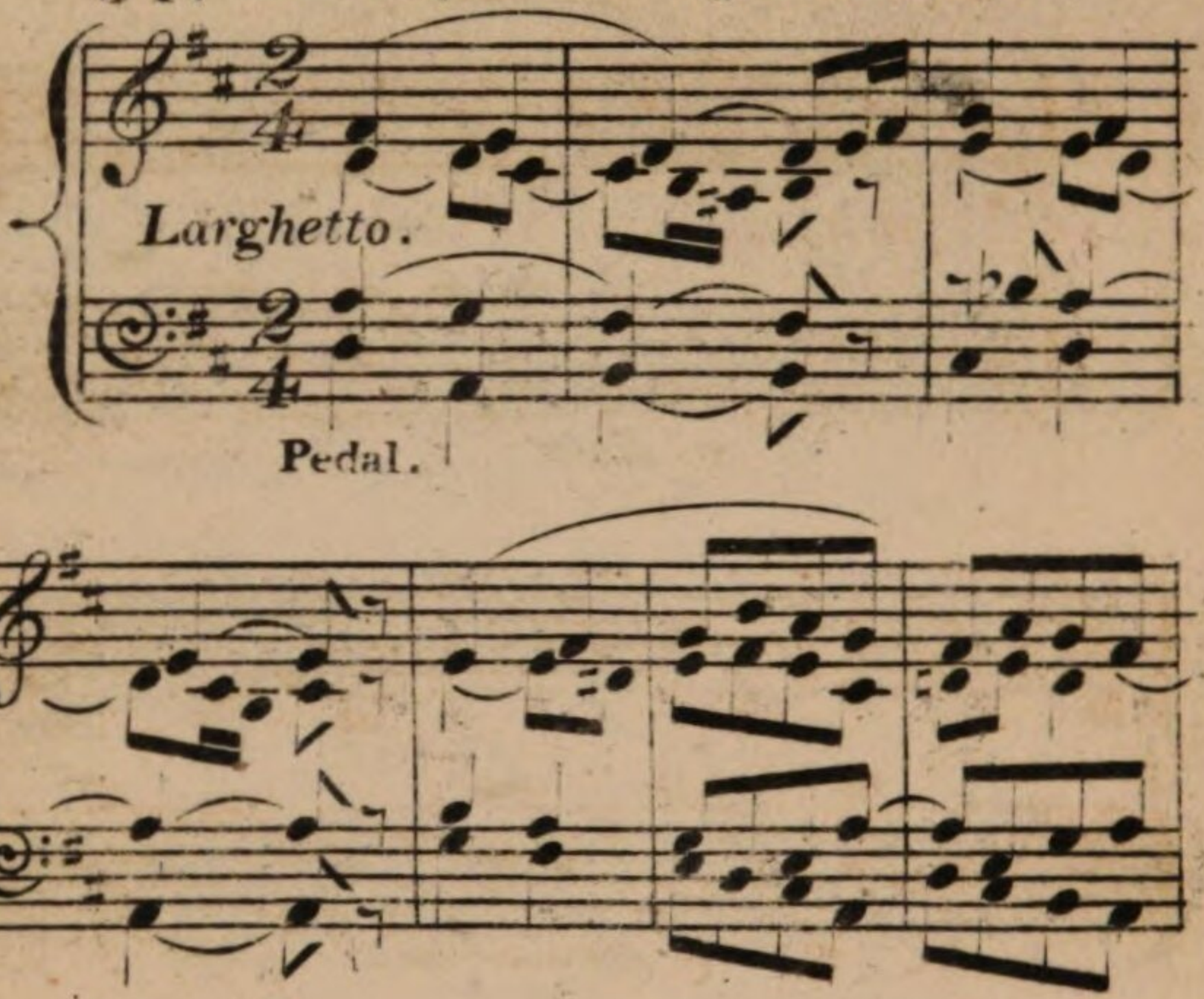

Ped:

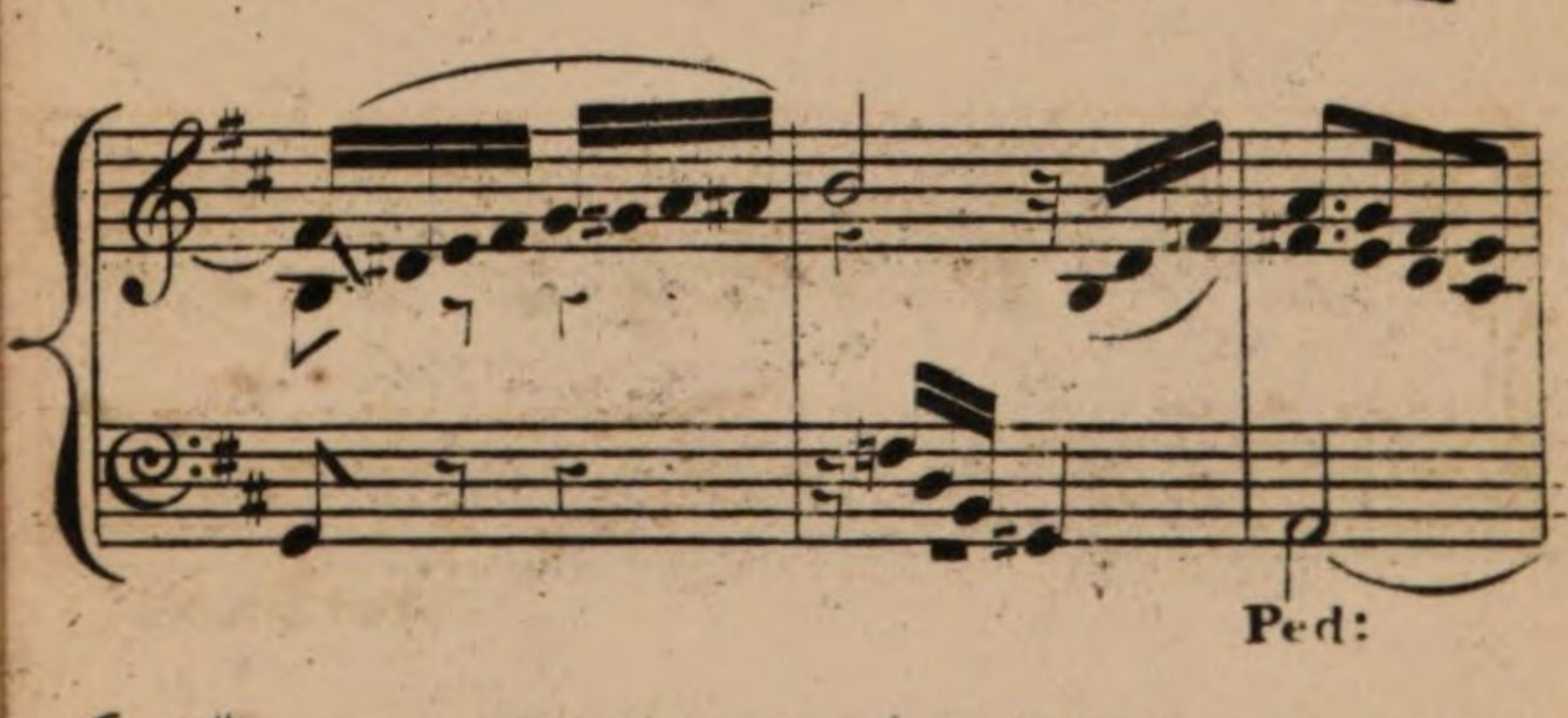


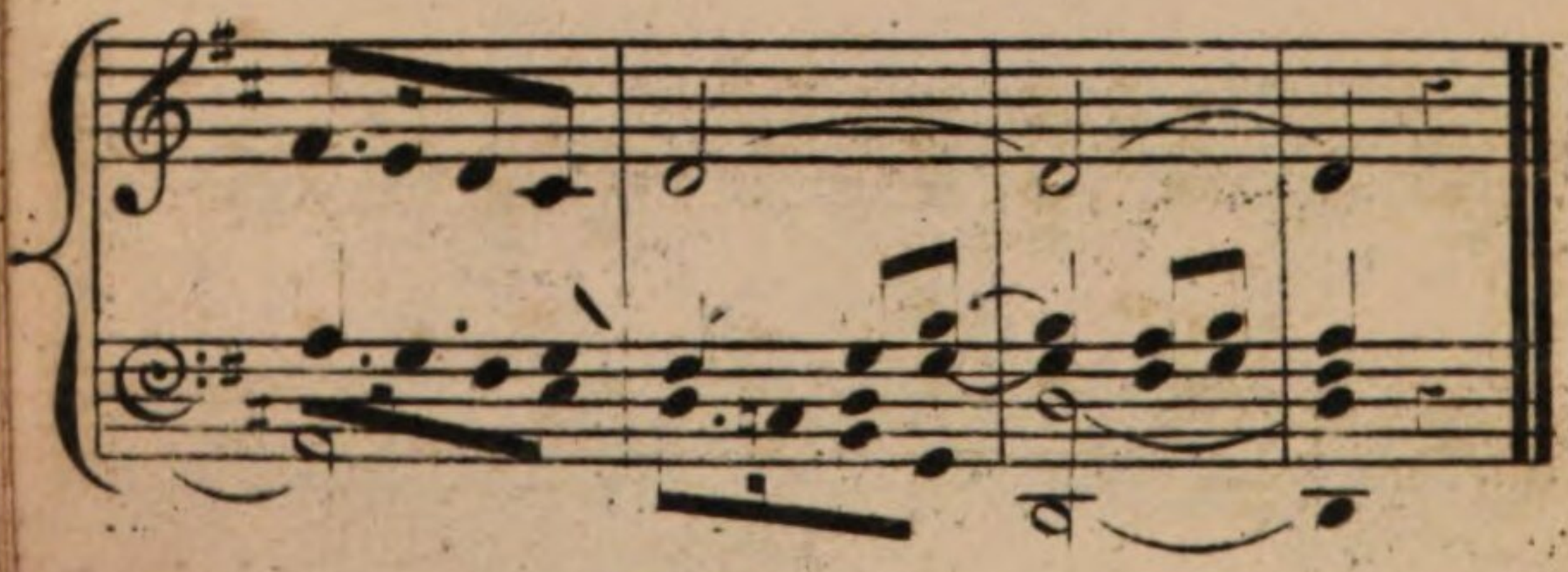

Ped: & Keys.



34. Soft Stops Choir Organ or Swell.







Diapasons Great Organ.

35.

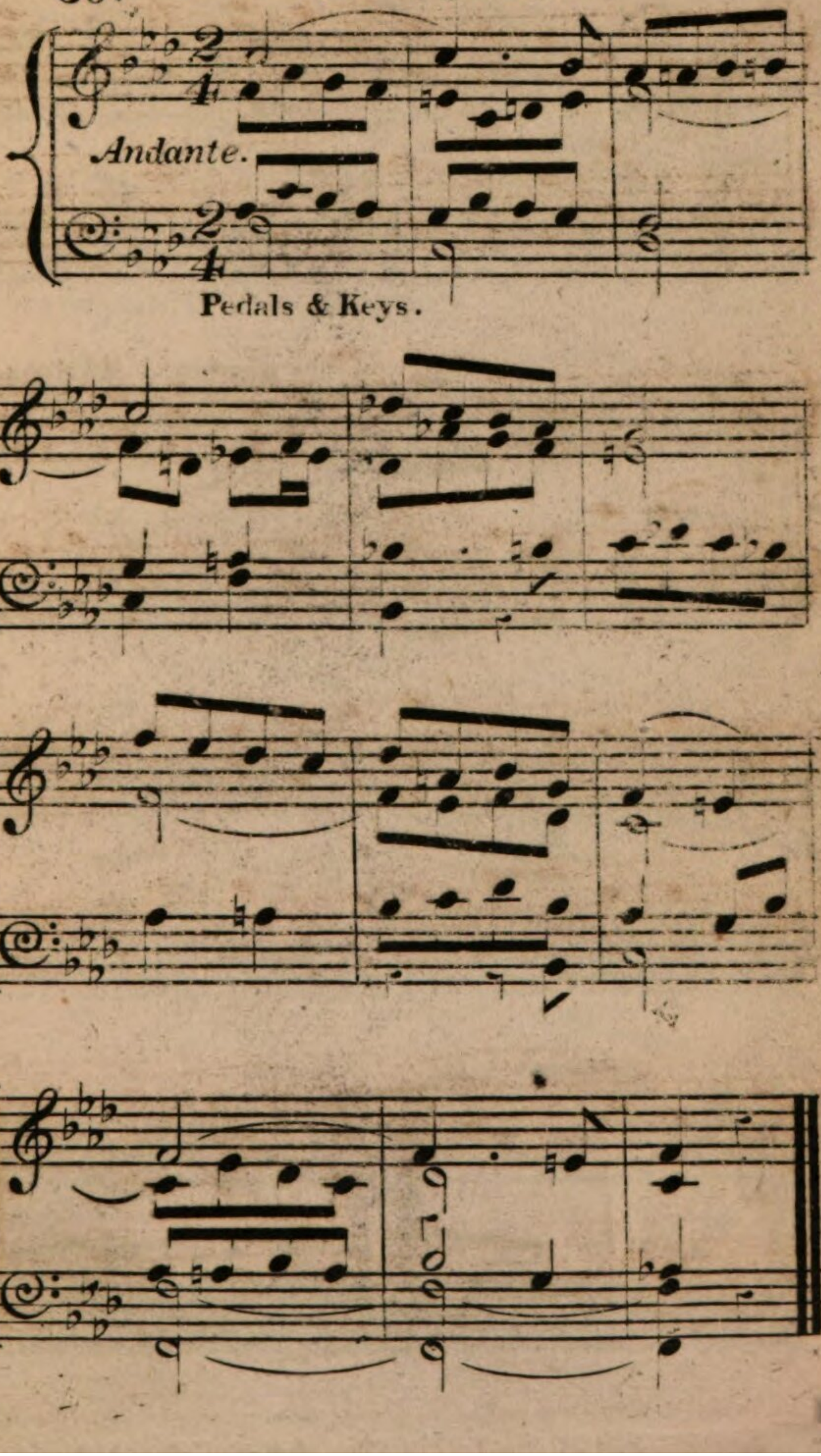
Moderato.

Ped:

Ped: in 8ves

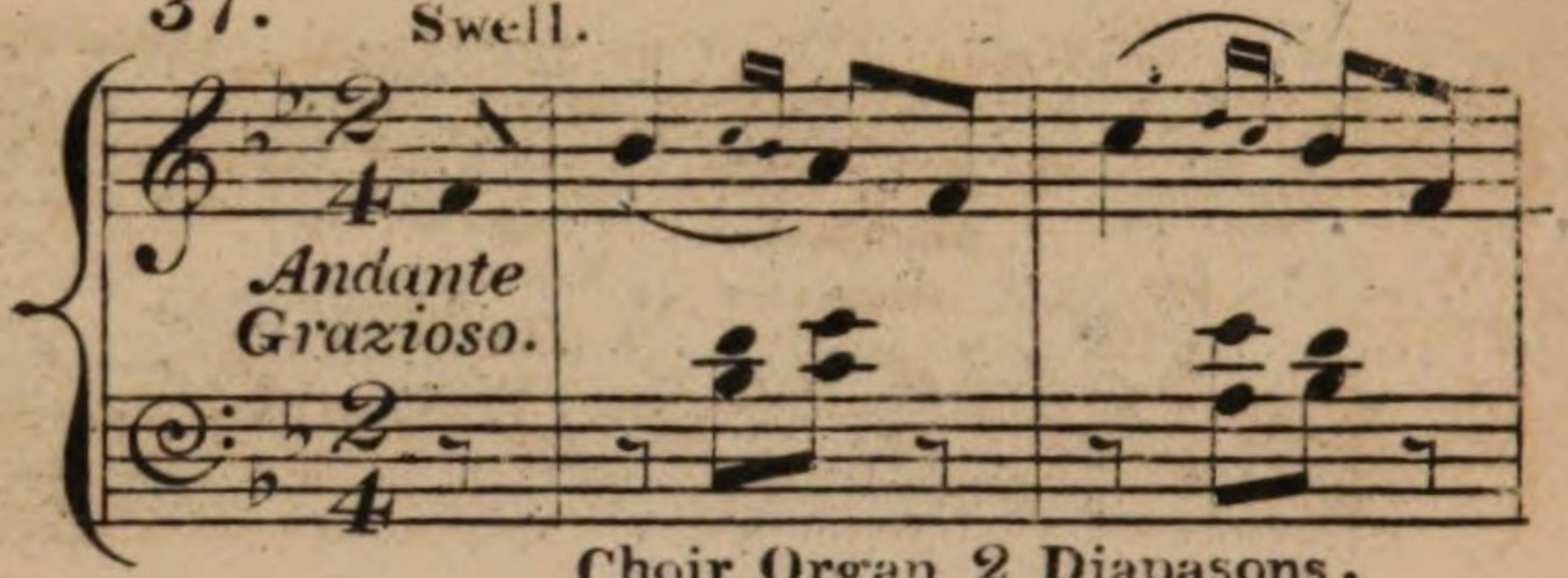
Ped:

36. **Choir Organ Stop 1, 2, 3, 4.**

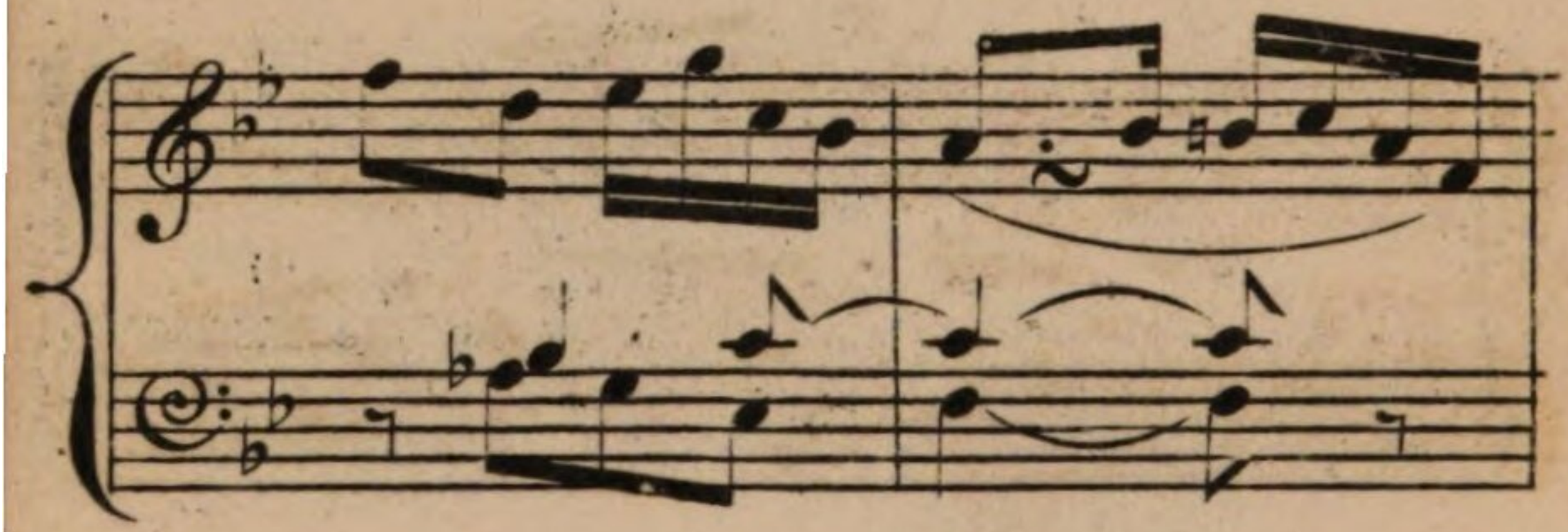


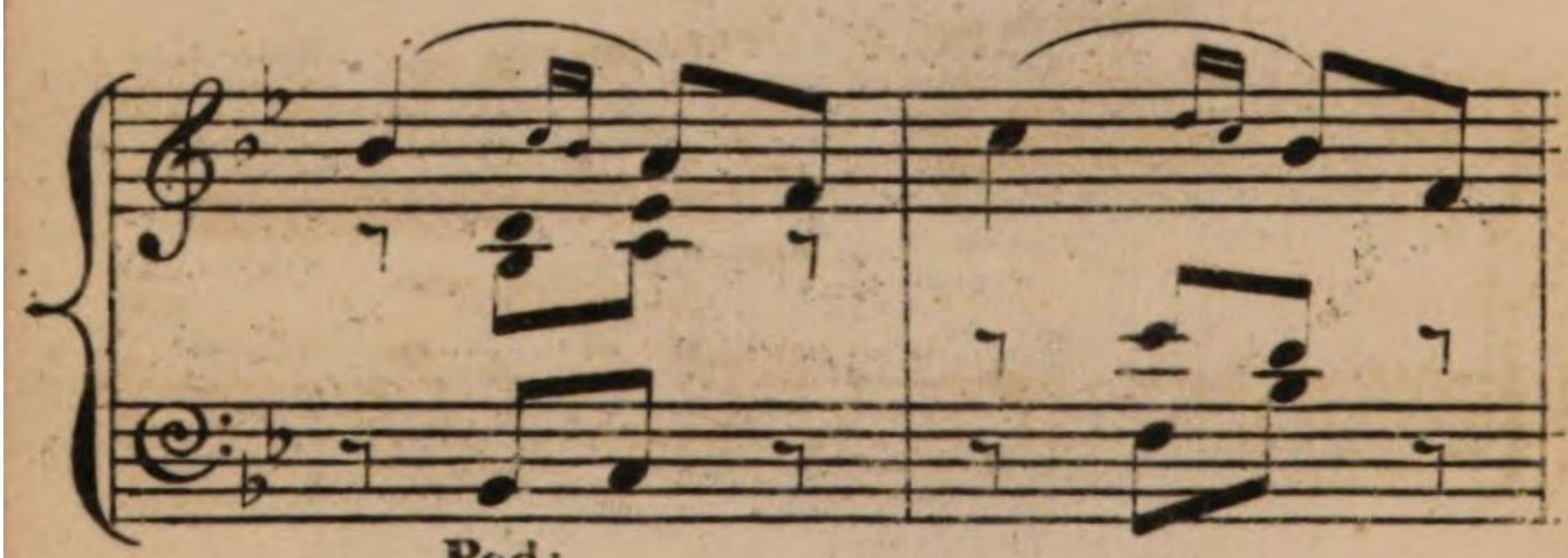
Pedals & Keys.

37. Swell.

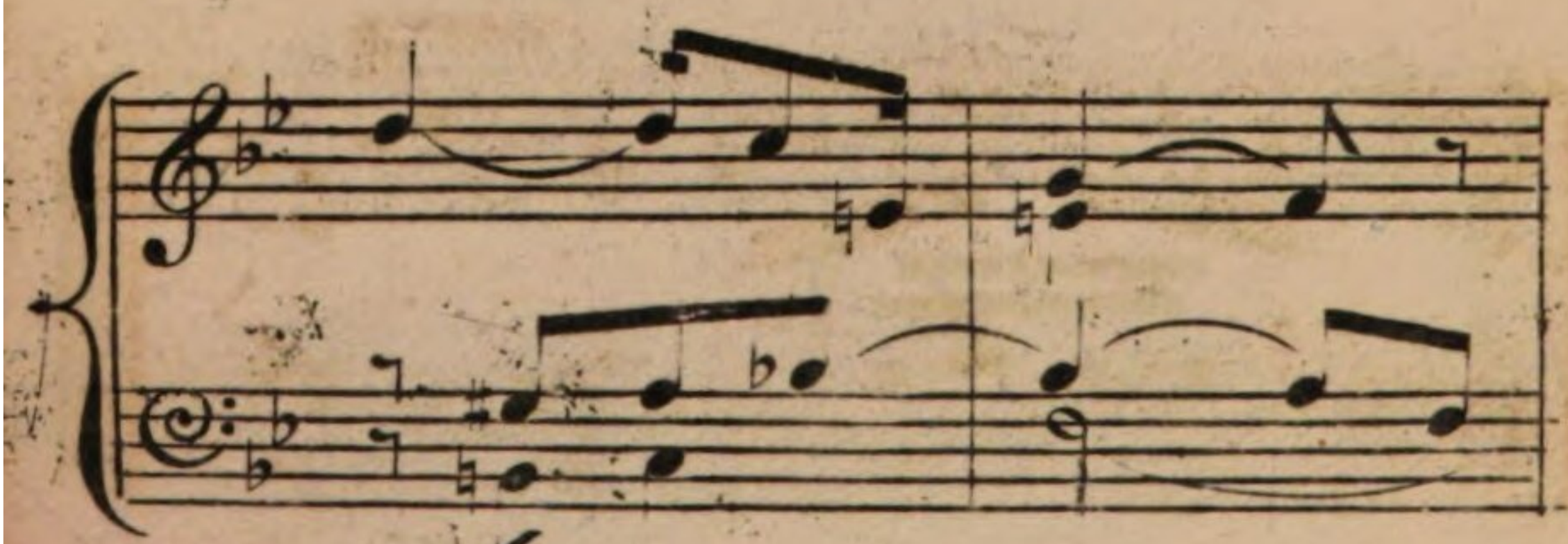


Choir Organ 2 Diapasons.

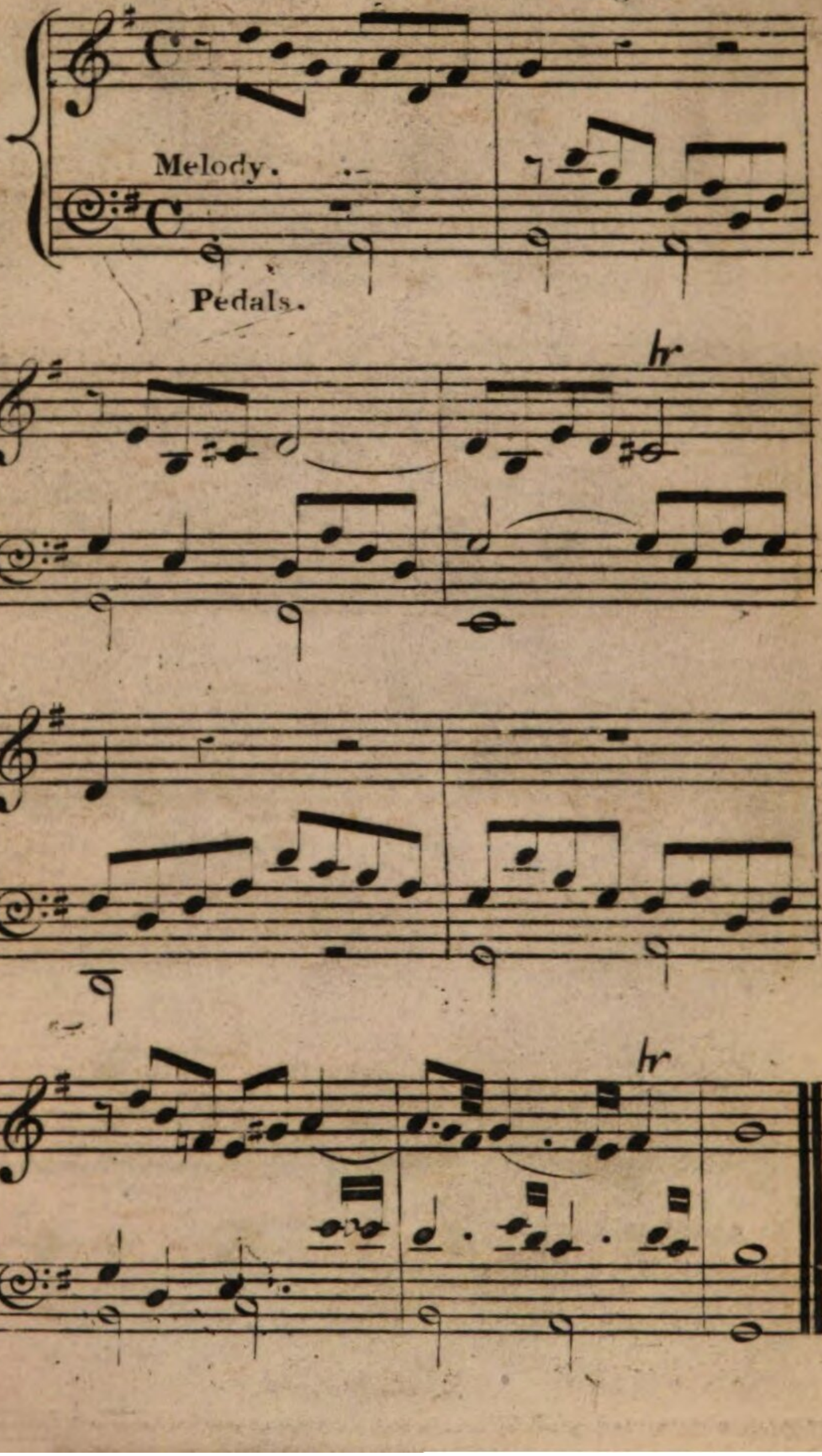




Ped:

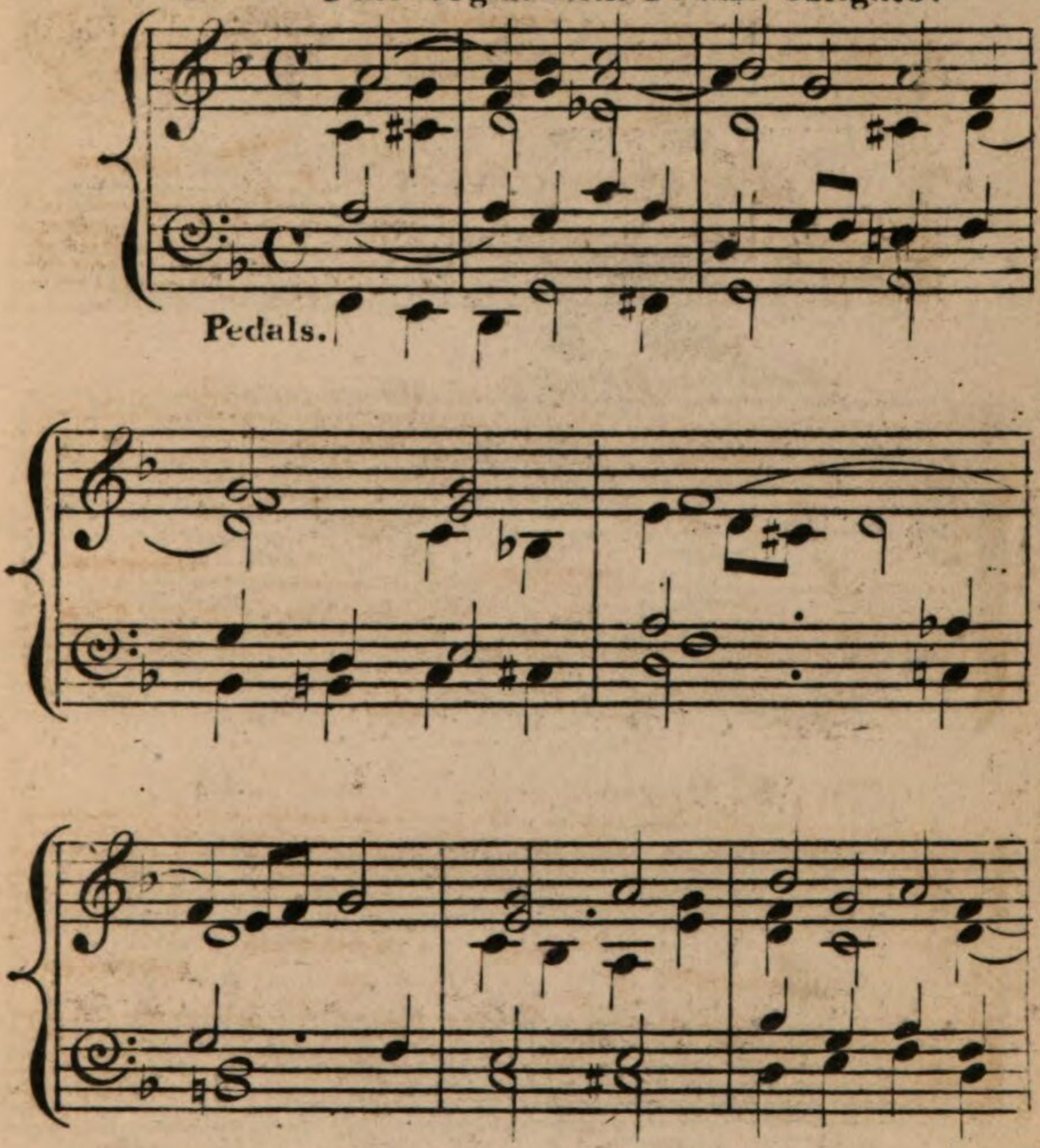


28. *Chorale* Varied in 3 Parts for the two hands and Pedals obligato.



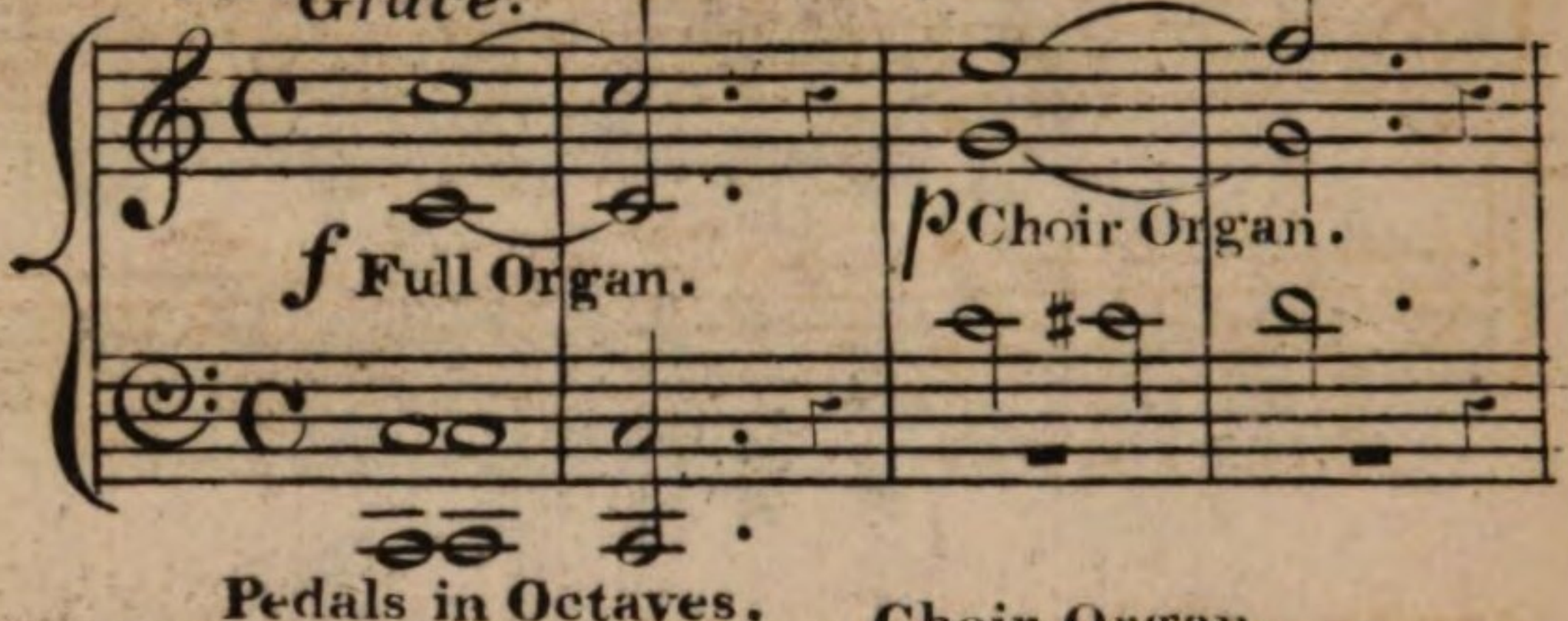
Chorale in 5 Parts.

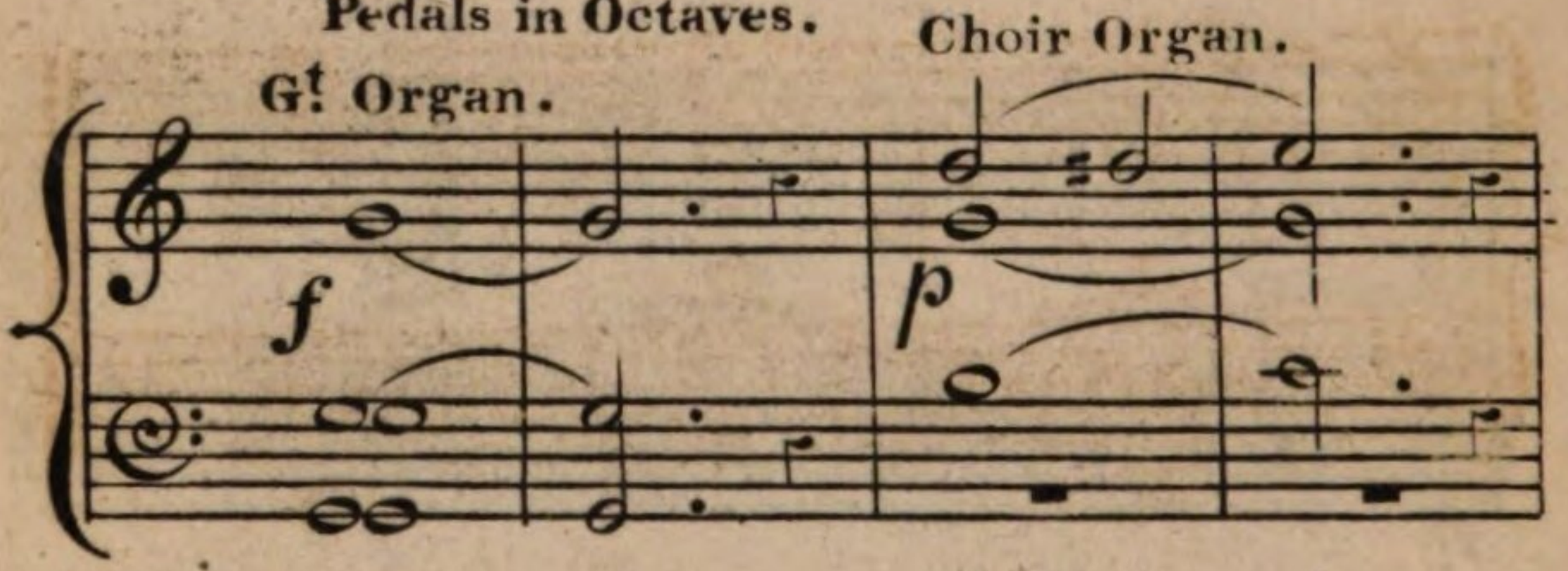
39. **Full Organ with Pedals obligato.**

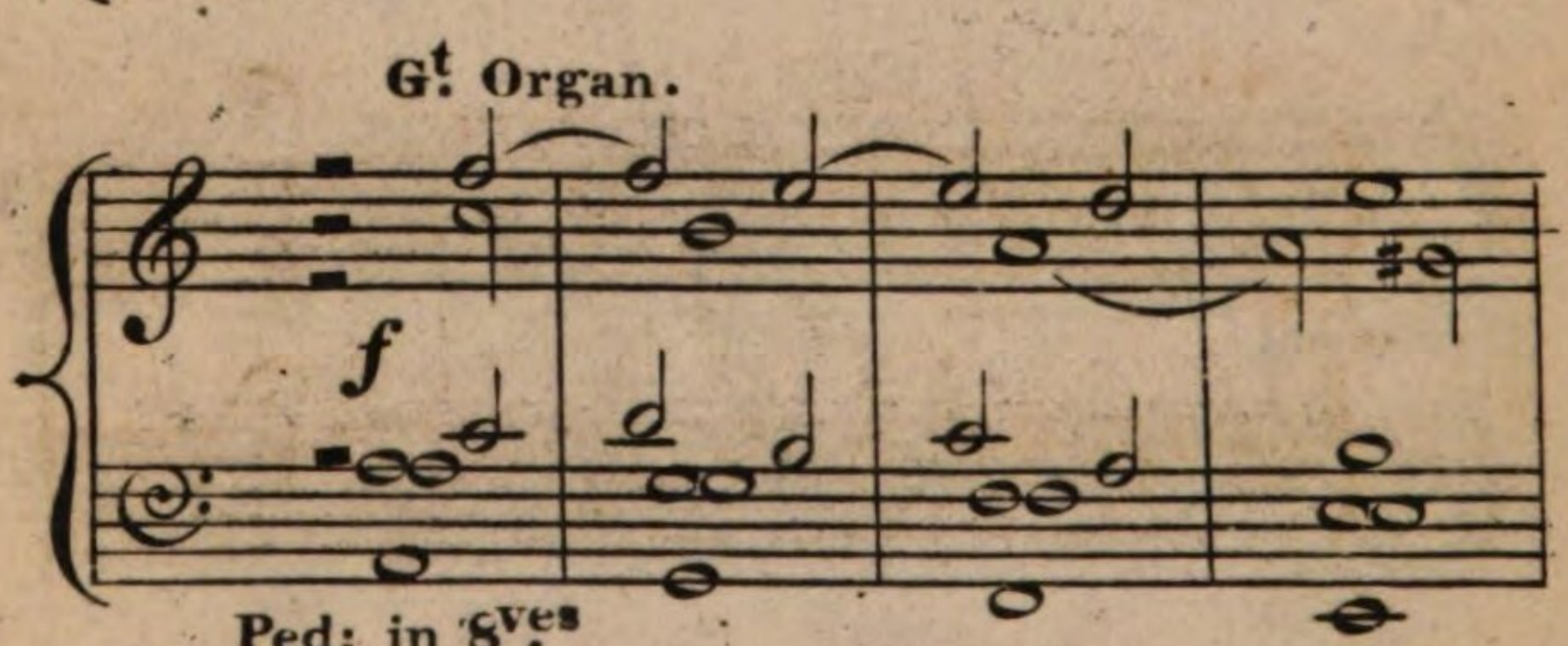


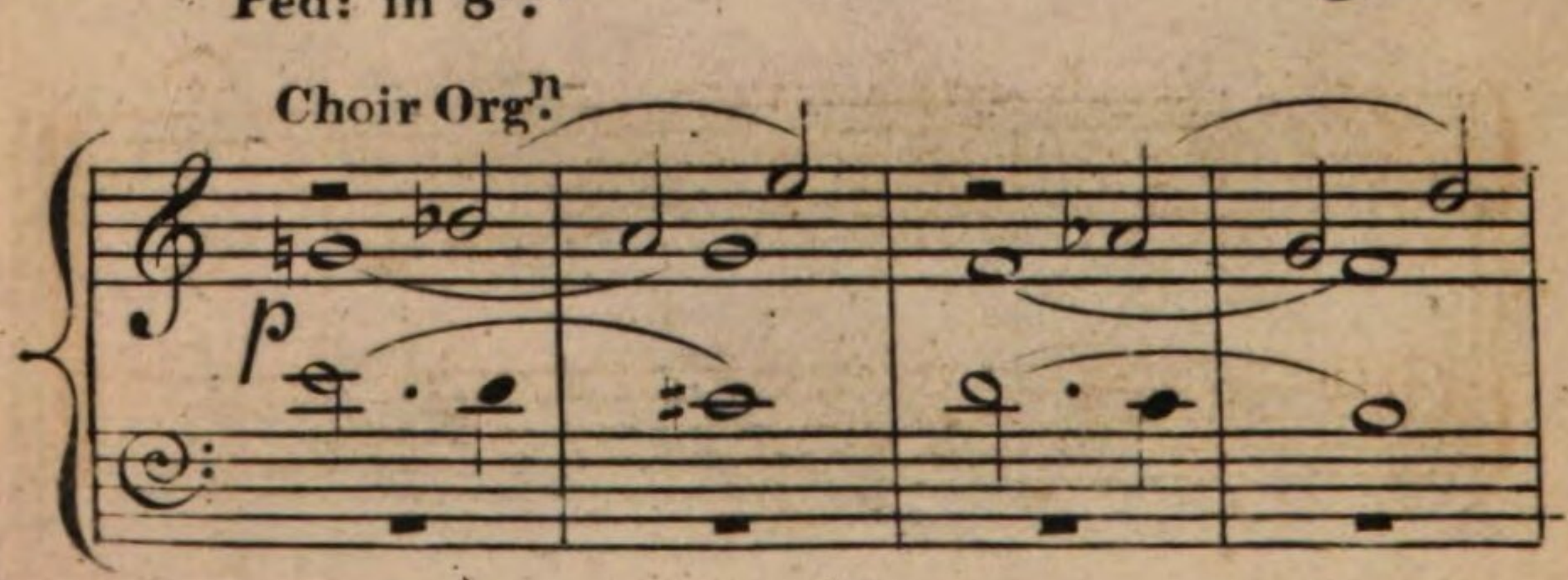
Exercise on changing the hands from one set of Keys to another.

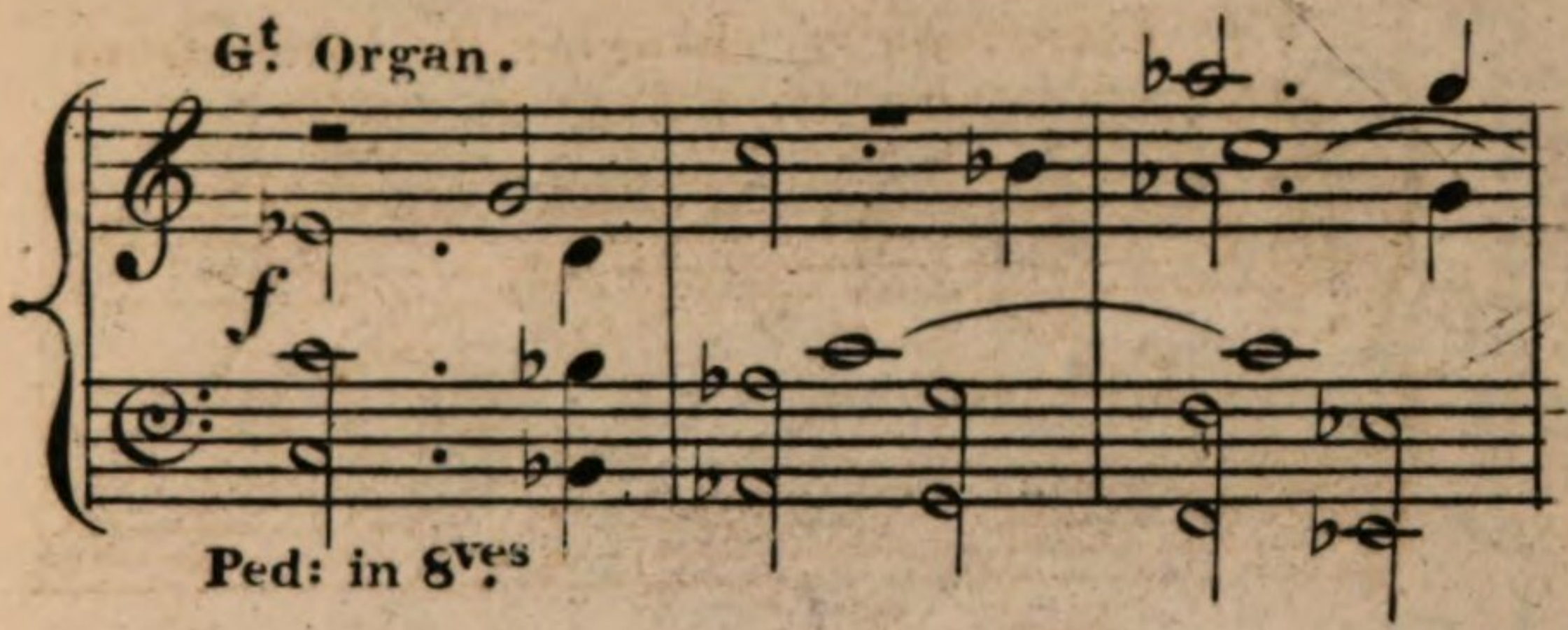
40. *Grave.*

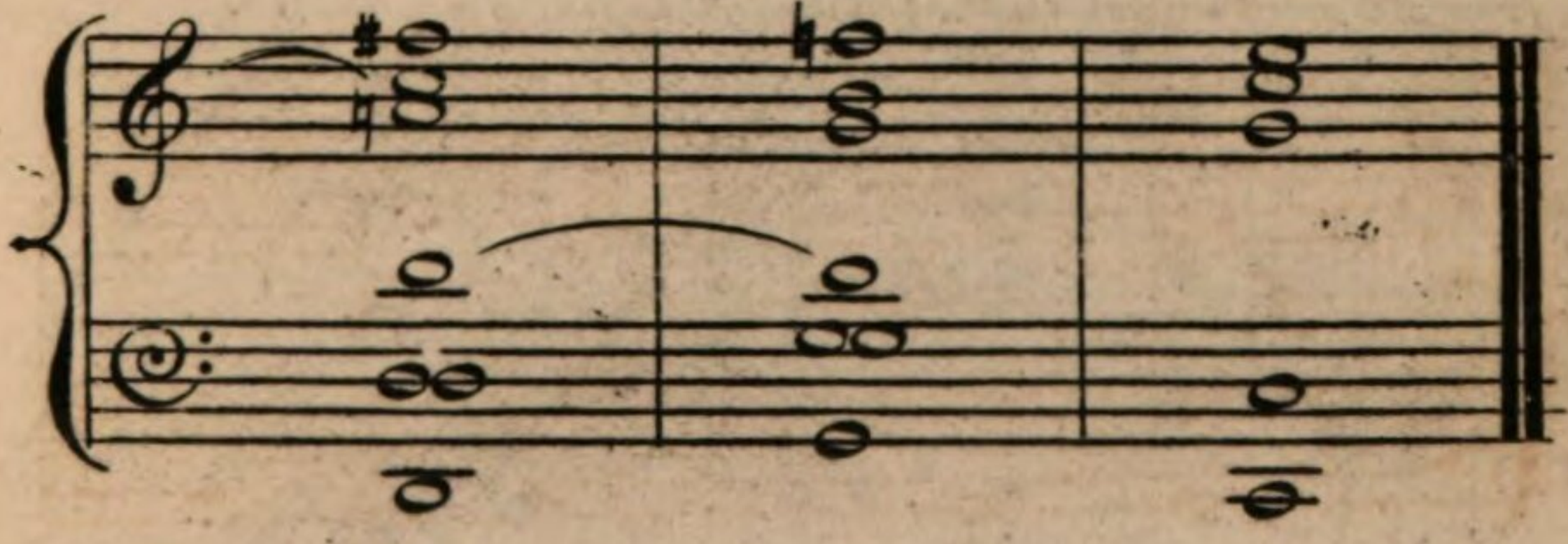












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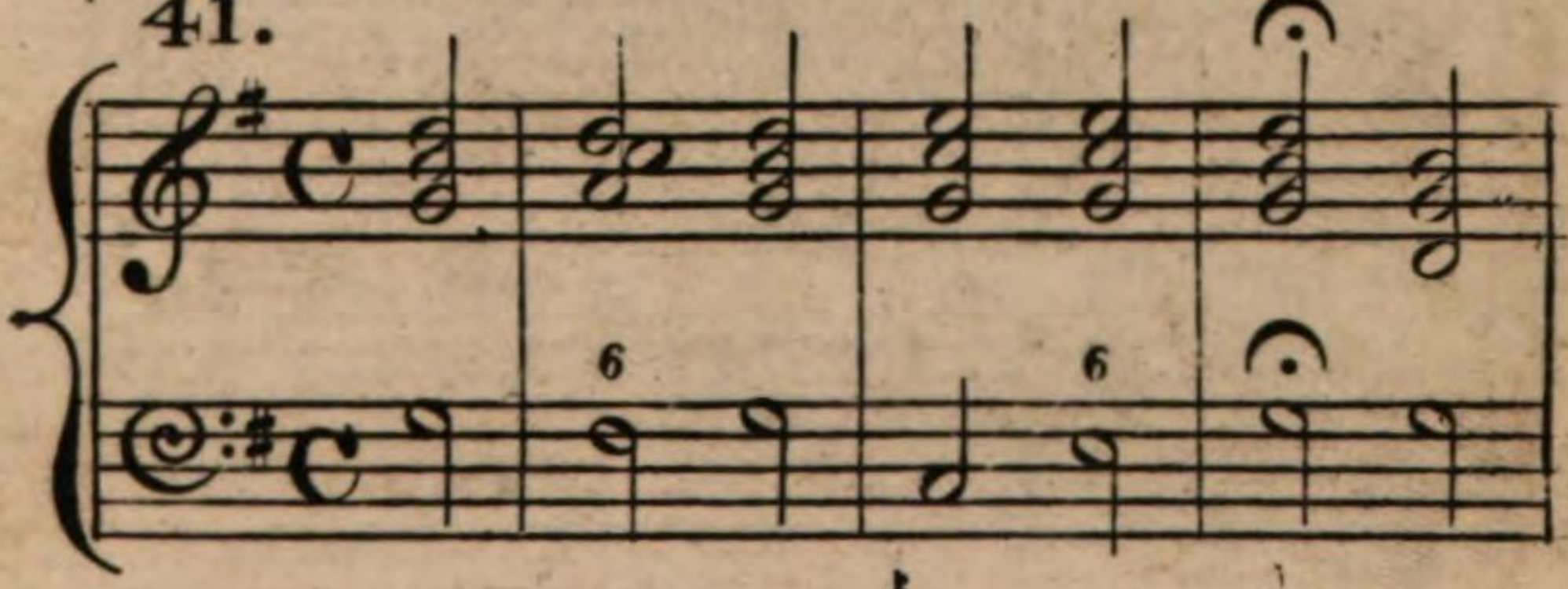

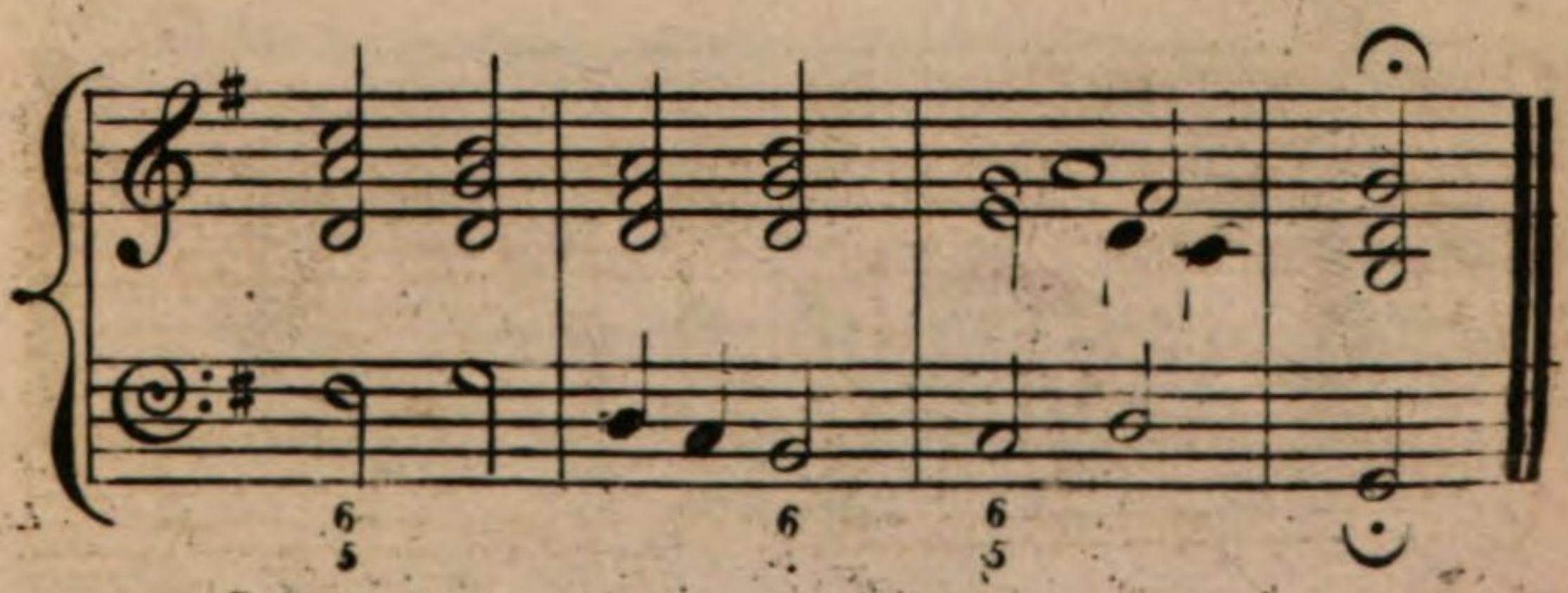

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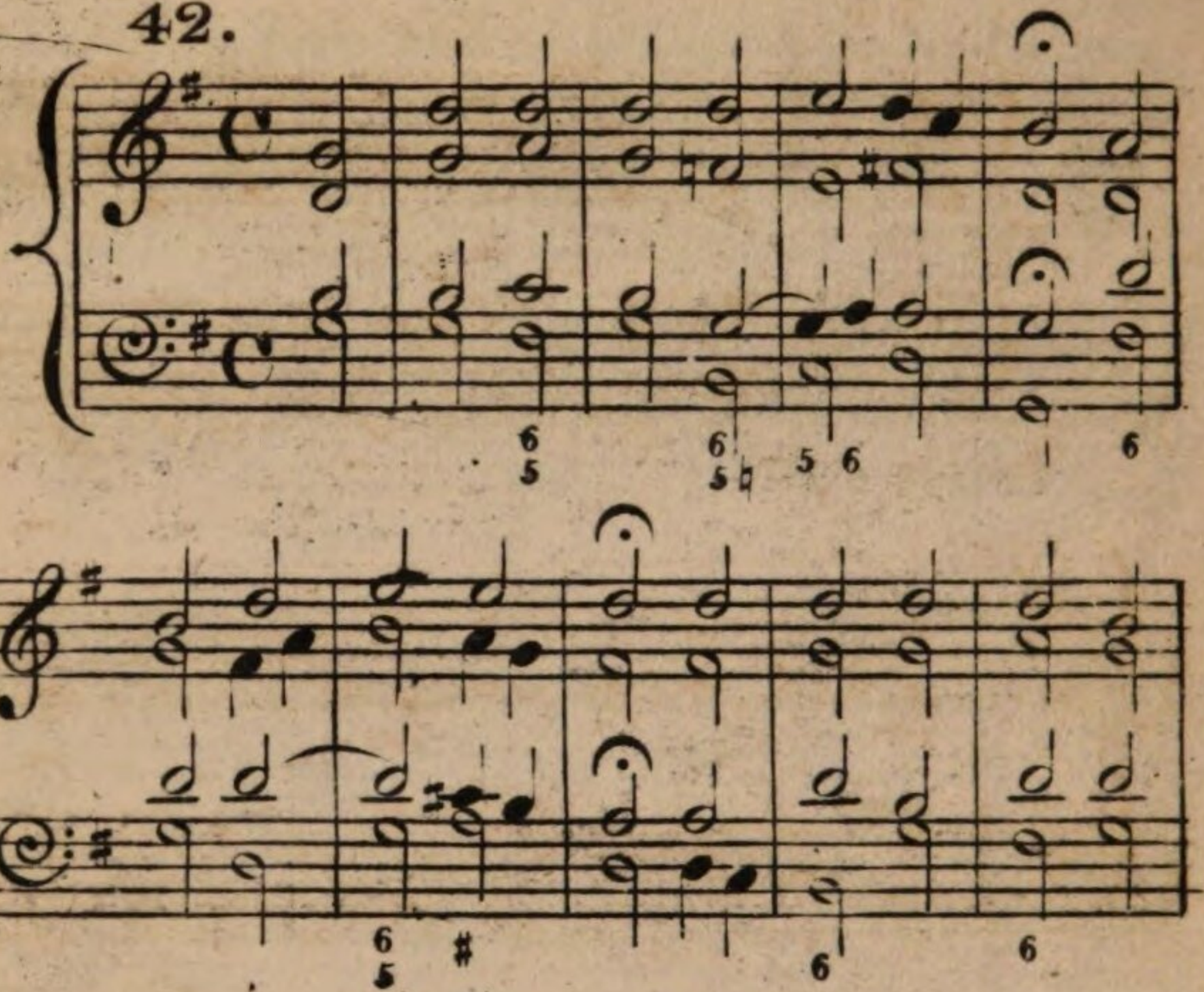

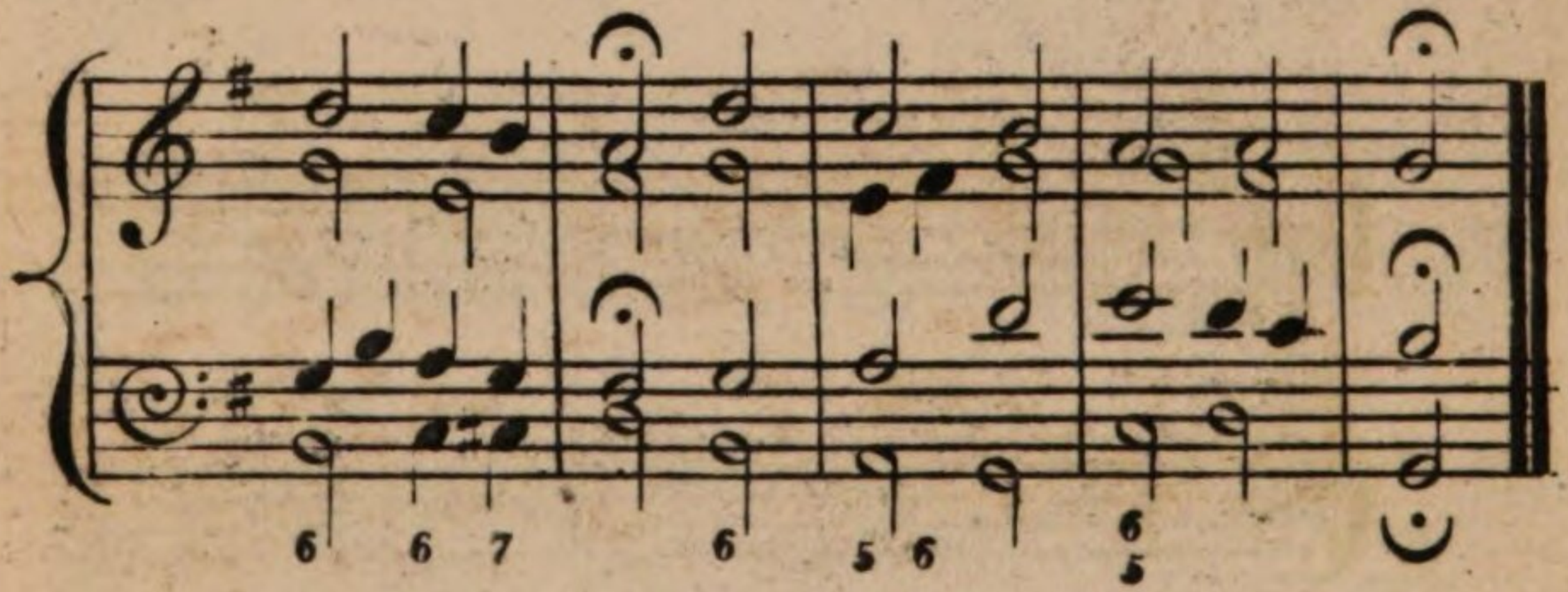

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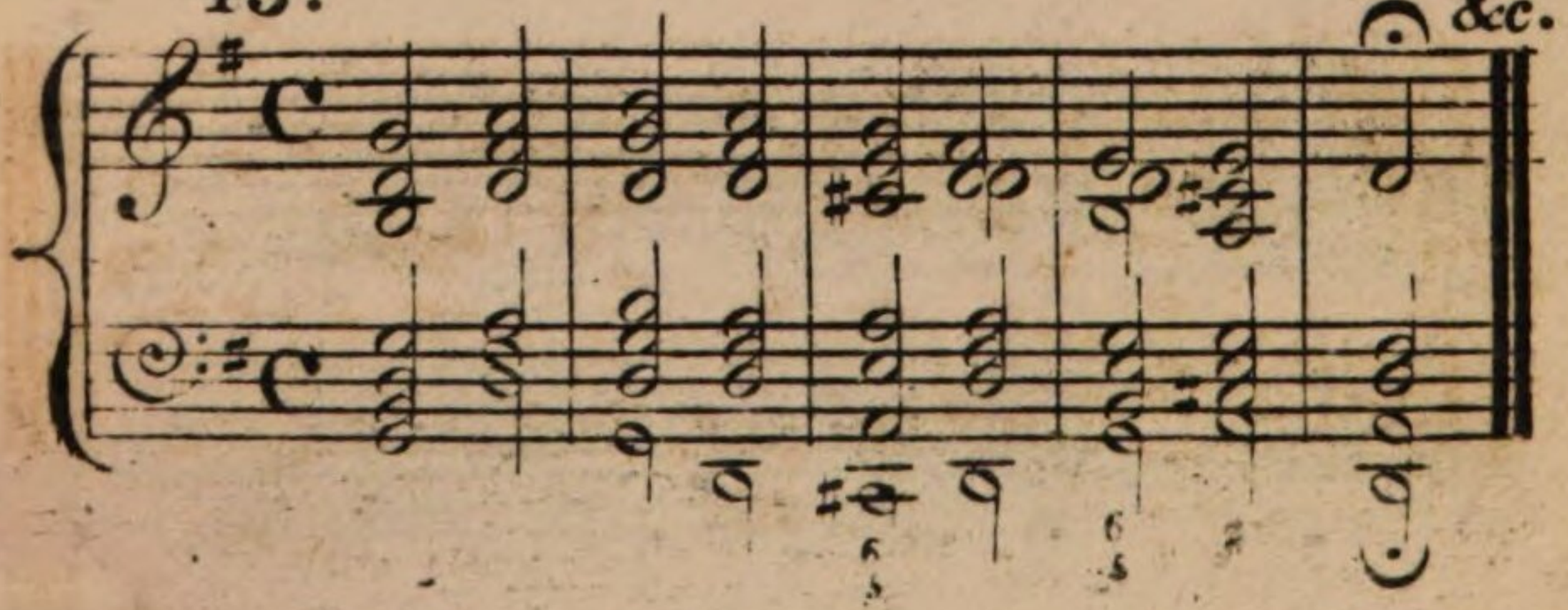

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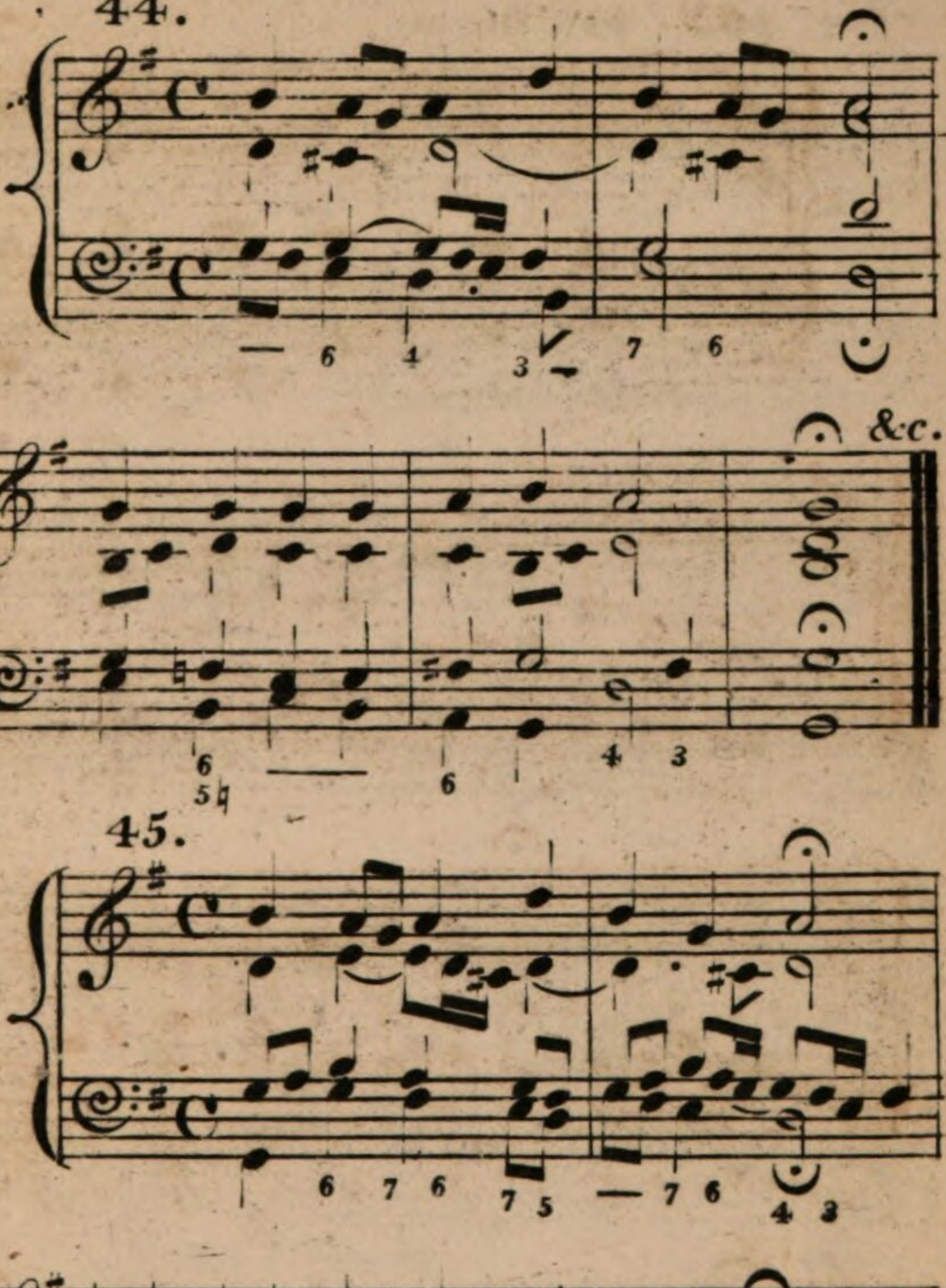
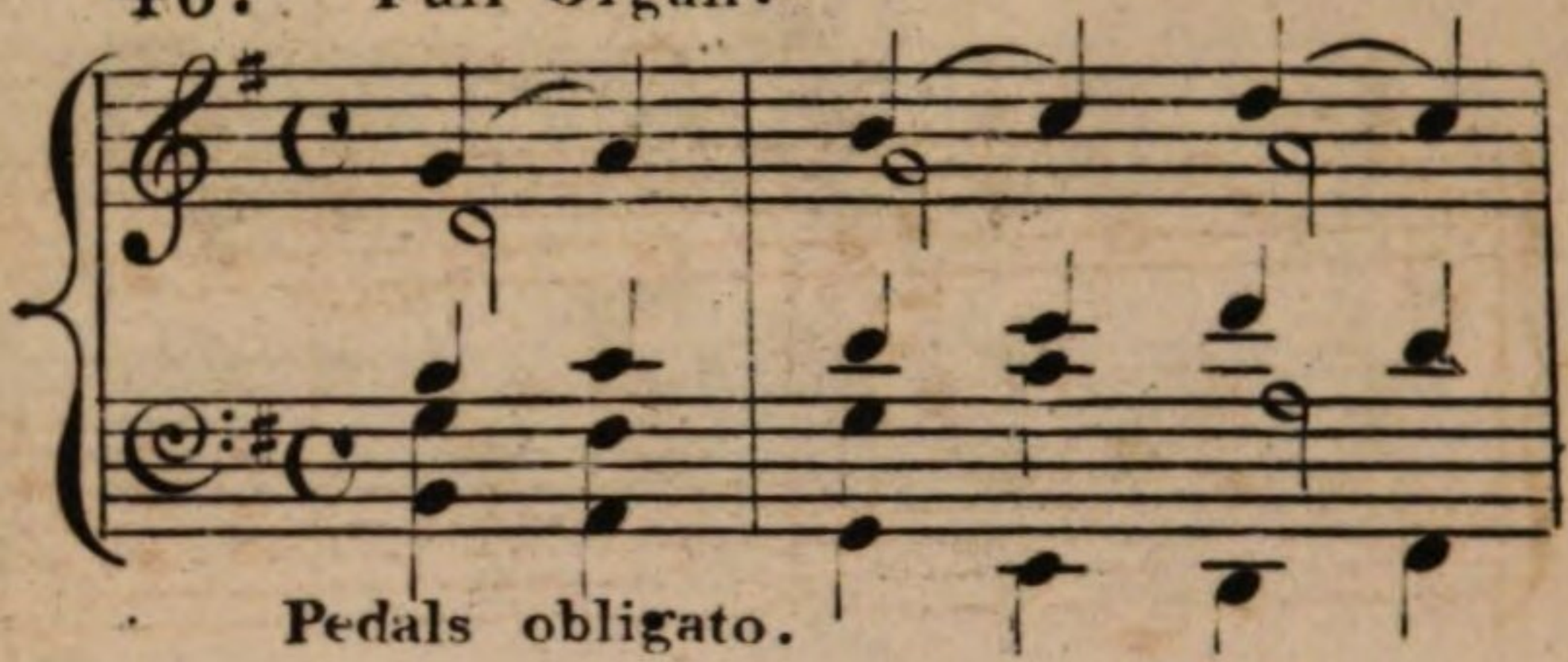
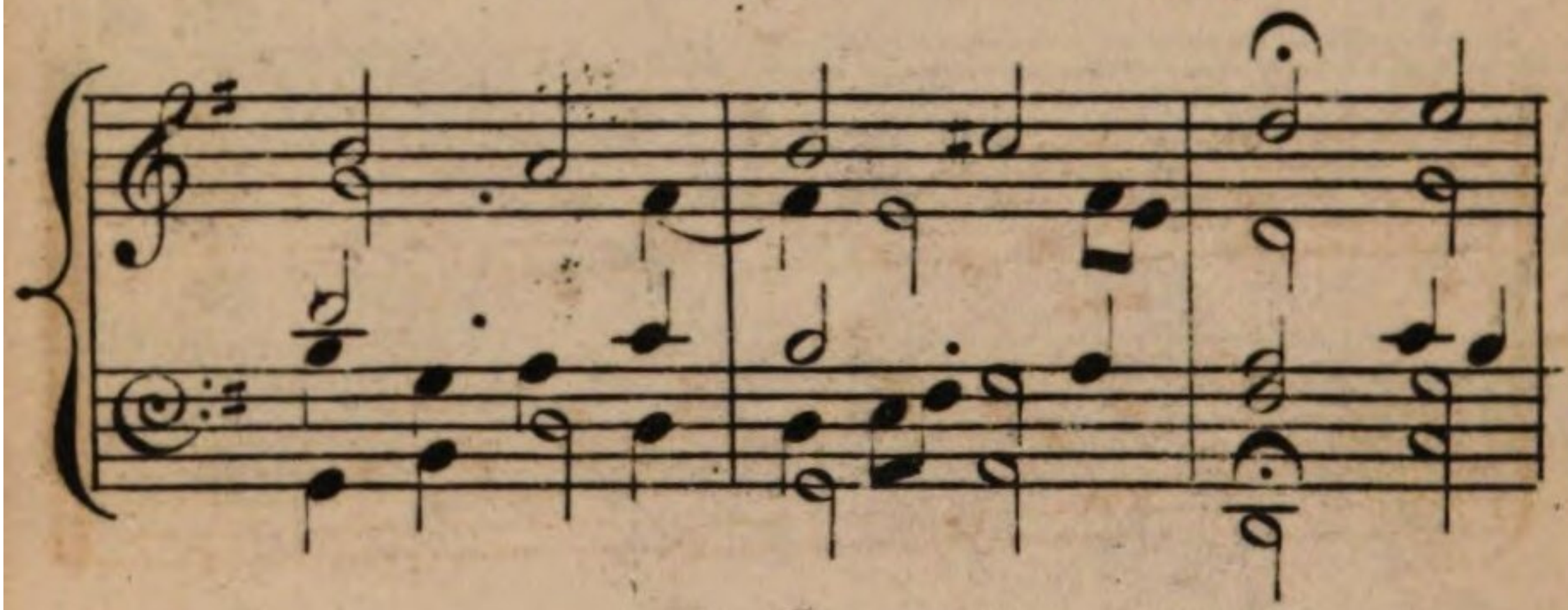


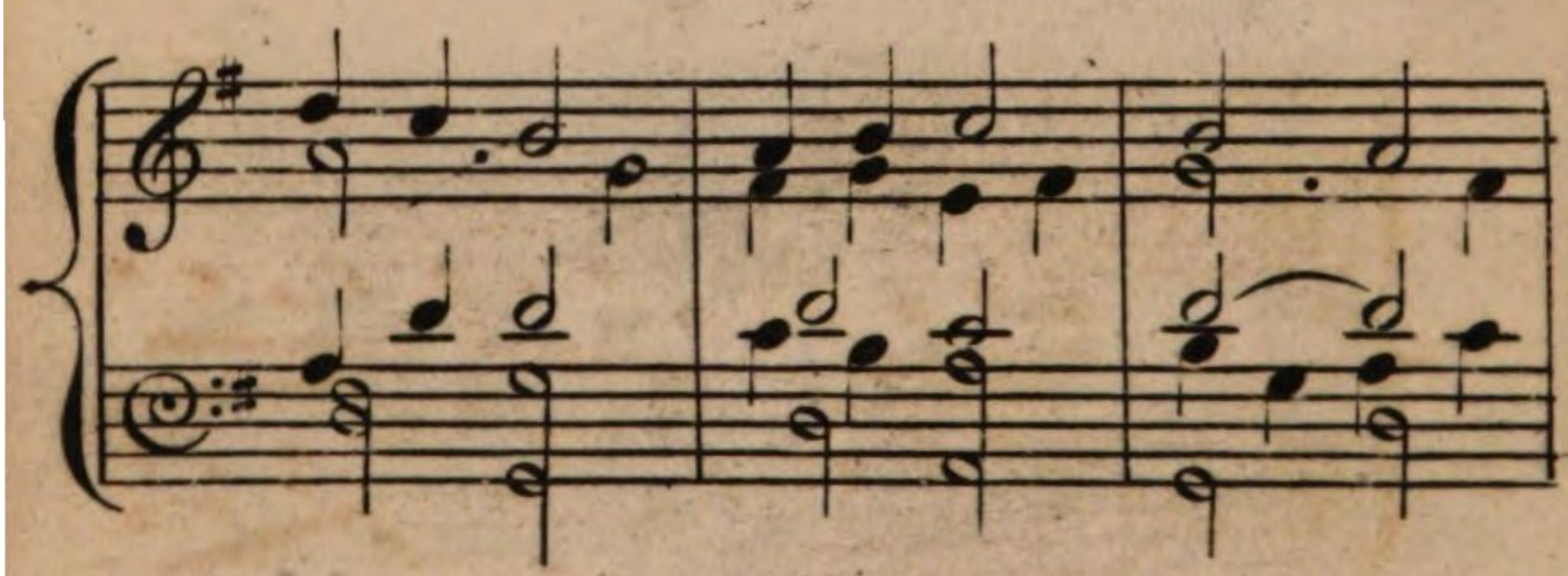
45.

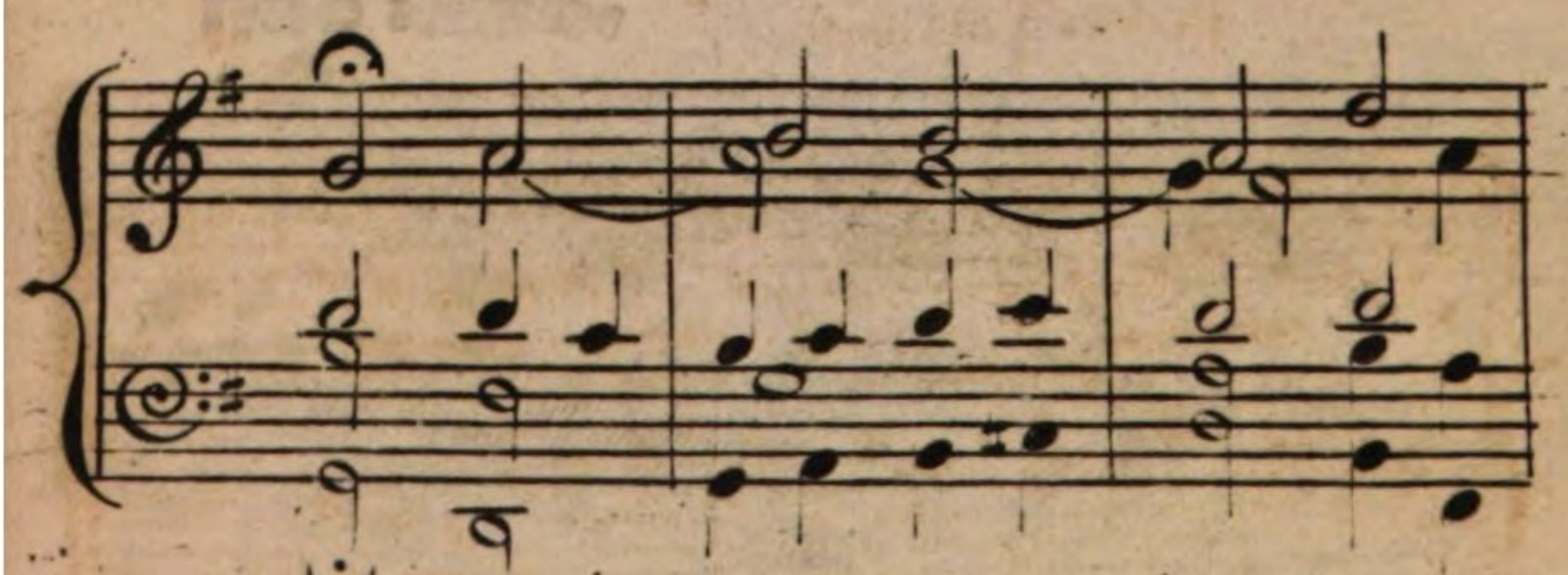
46. Full Organ.



Pedals obligato.

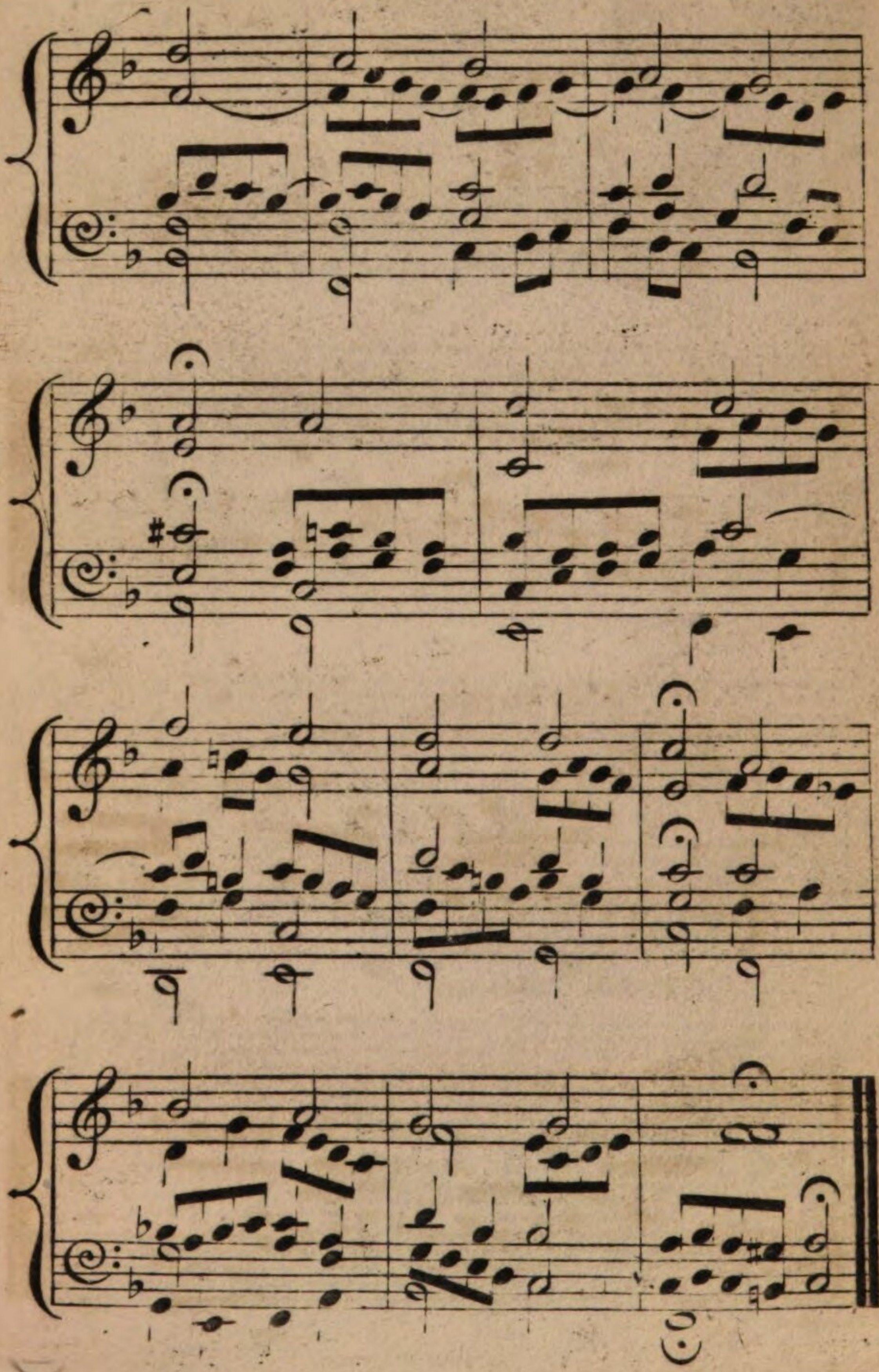






47. **Full Organ.**

Pedals | **obligato.**



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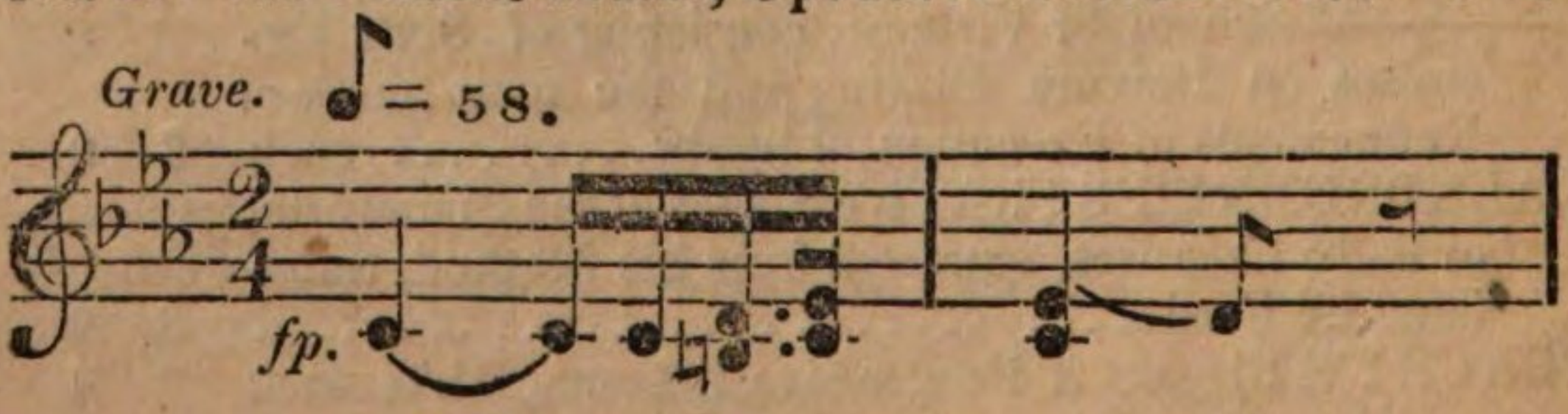

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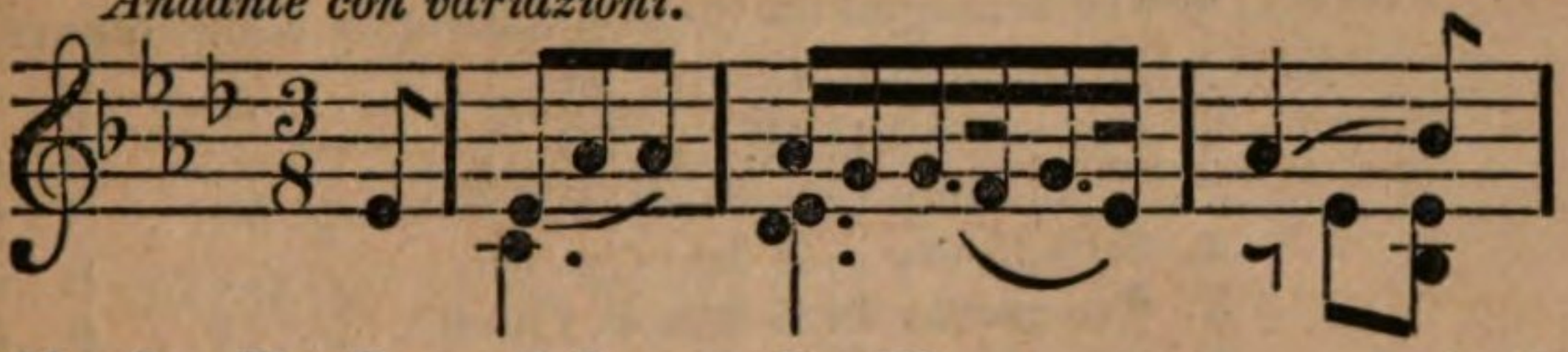

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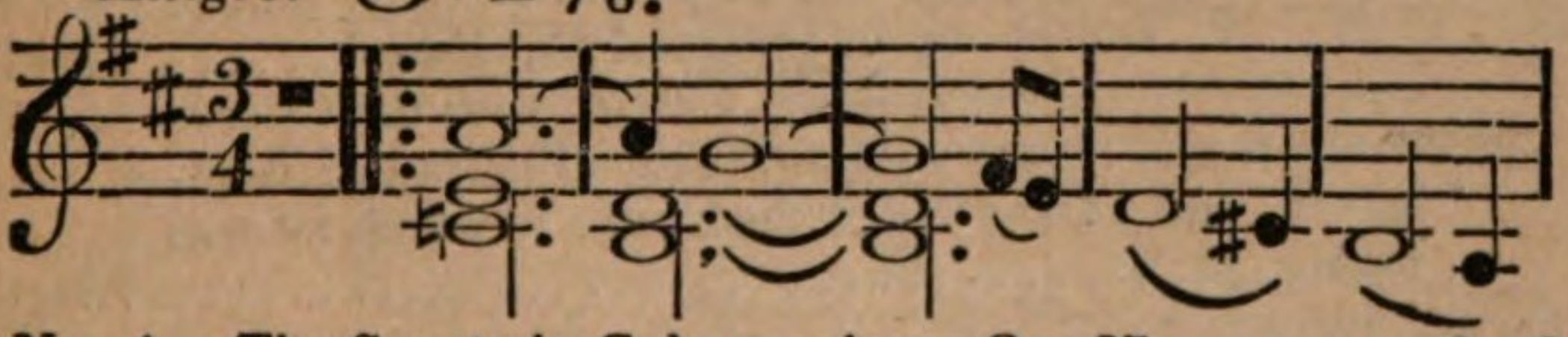

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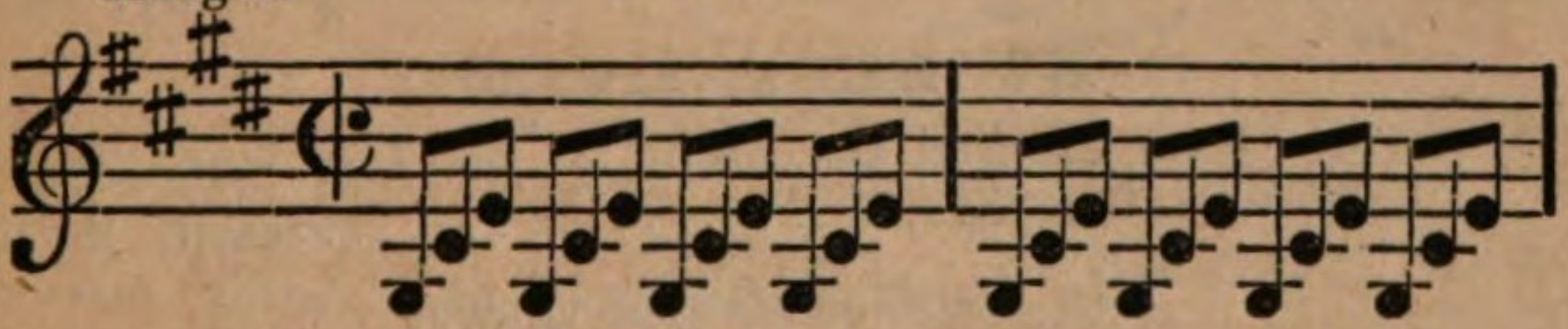

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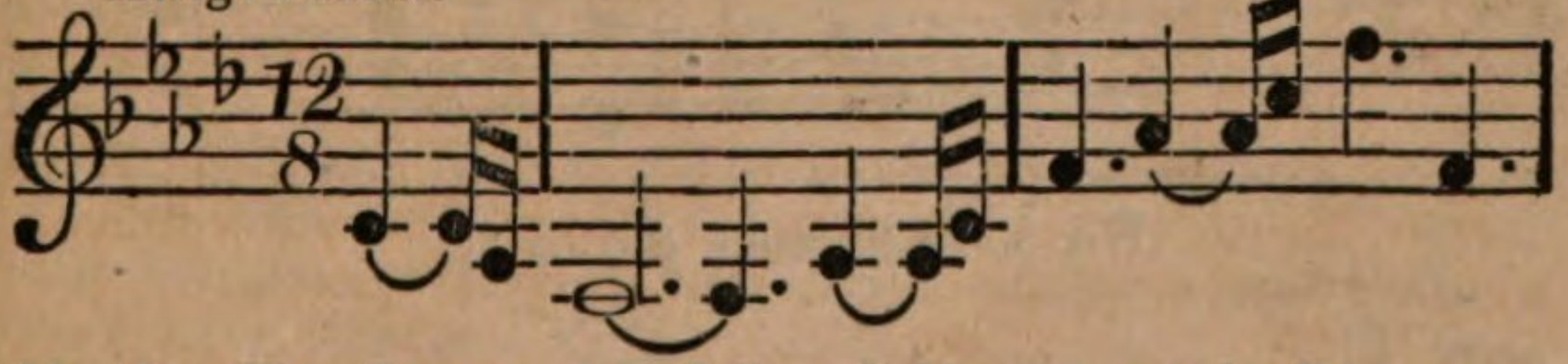

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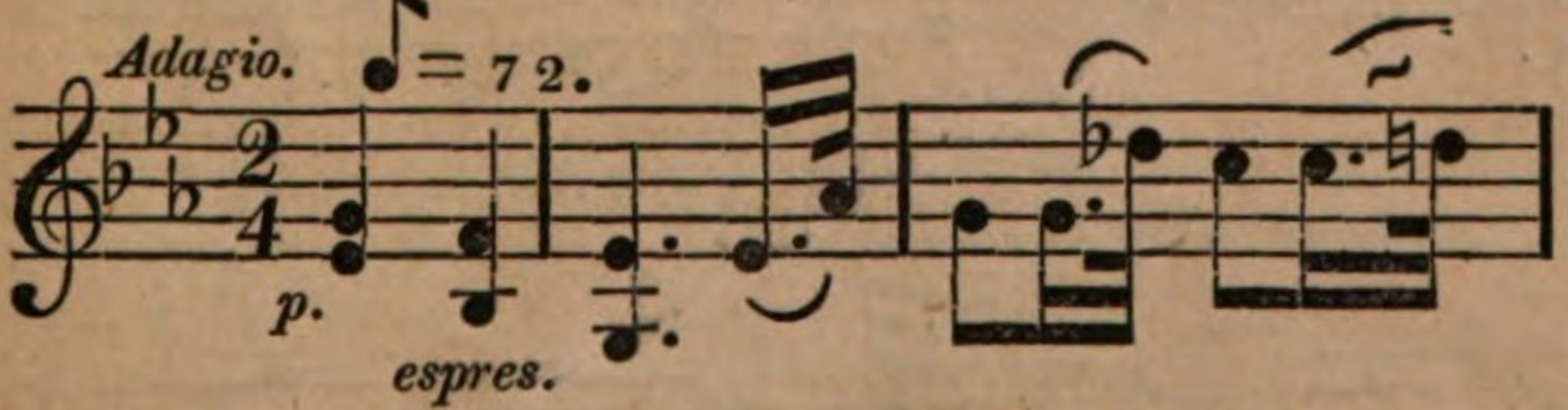

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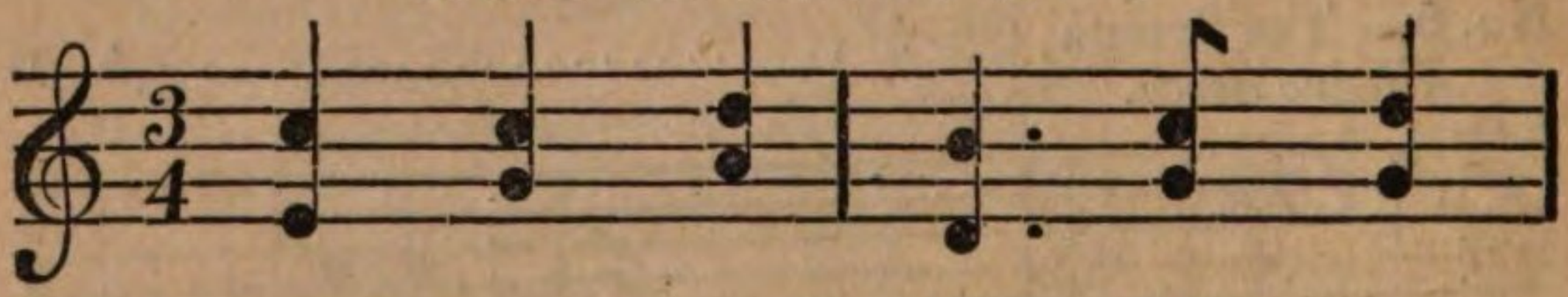

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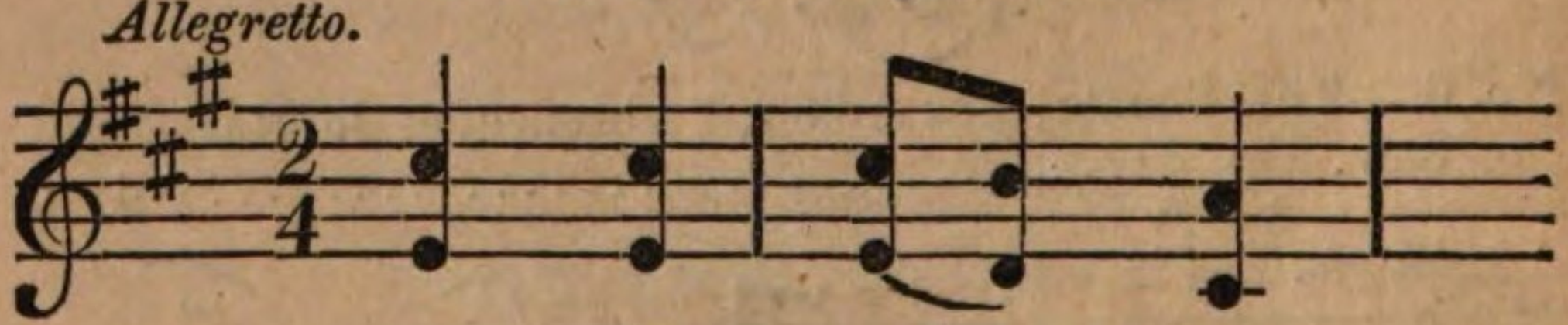

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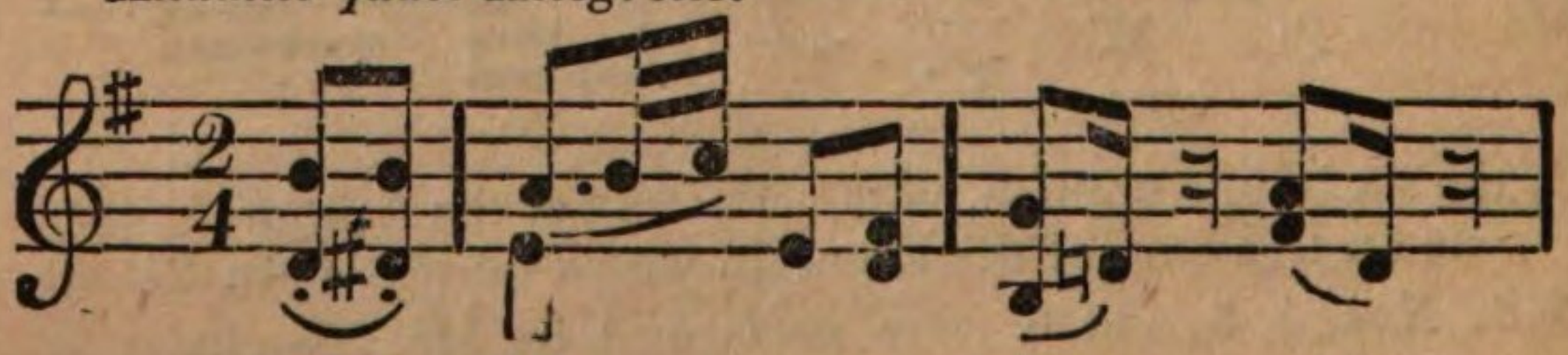

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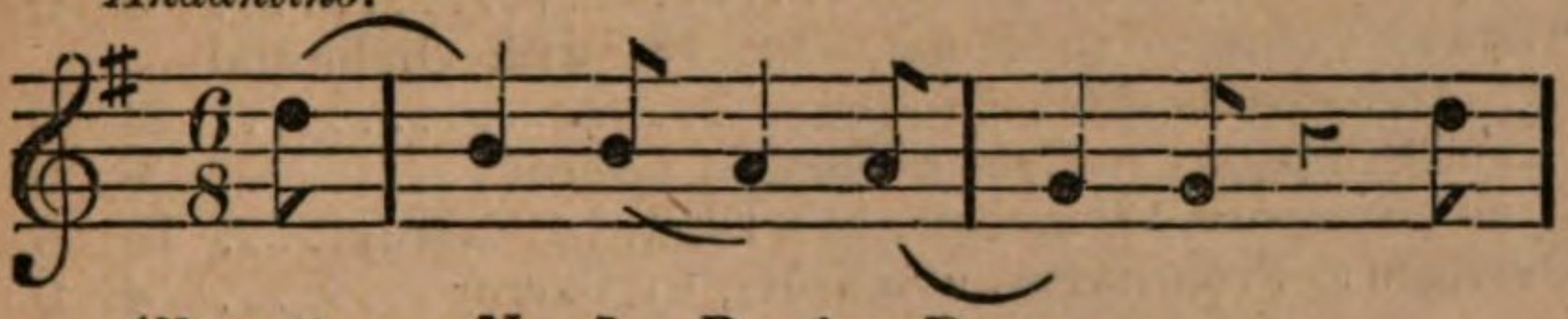

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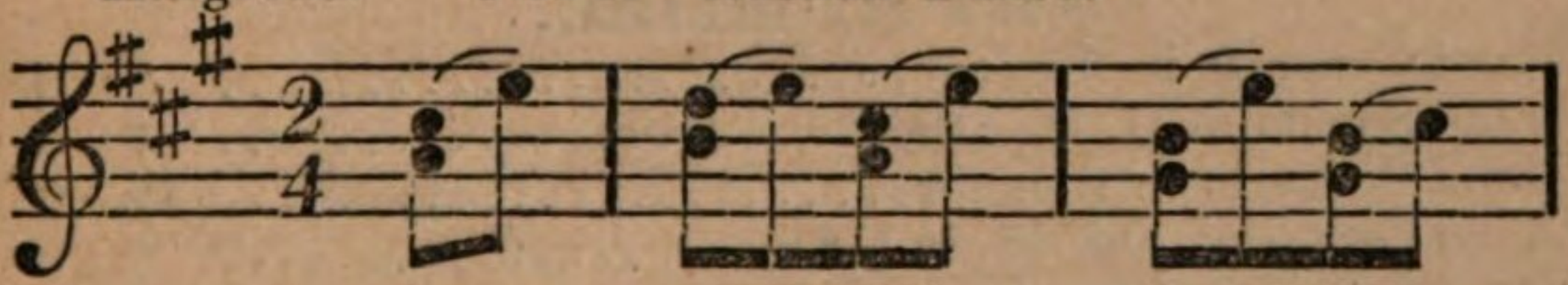

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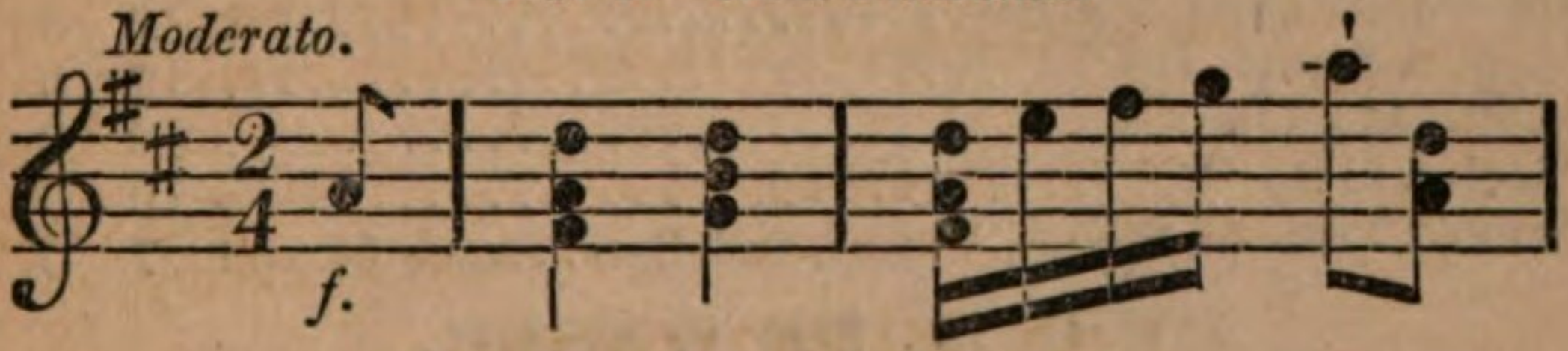

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